THE DEVELOPMENT OF THE FRENCH VIOLIN SONATA (1860 – 1910)

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DECLARATION

This exegesis contains the results of research carried out at the University of Tasmania Conservatorium of Music between 2003 and 2006. It contains no material that, to my knowledge, has been accepted for a degree or diploma by the University or any other institution, except by way of background information that is duly acknowledged in the exegesis. I declare that this exegesis is my own work and contains no material previously published or written by another person except where clear acknowledgement or reference has been made in the text.

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ABSTRACT

This doctoral research was conducted primarily to develop my expertise in performance and interpretation through the contextual study and performance of the violin sonatas written by French composers between 1860 and 1910. The outcomes of this research are a series of recorded recitals and an accompanying exegesis that examines the stylistic characteristics of the violin sonatas written in France during that period.

The primary research culminated in the performances of sonatas by Fauré, Saint-Saëns and Franck, that are considered to be the cornerstone of the French violin repertoire, as well as lesser known works by Guillaume Lekeu, Maurice Ravel, Édouard Lalo and Paul Le Flem that are rarely played in Australia. The exegesis examines the effect that the political and cultural scene of the late nineteenth and early twentieth century had on the revival of the violin sonata in France and whether the Société Nationale de Musique was the sole driving force behind this revival. Reasons for the paucity of French violin compositions during the first three quarters of the nineteenth century are proposed. Stylistic characteristics of the violin sonatas written prior to 1860 are briefly analysed and a more detailed stylistic analysis of twenty-one French violin sonatas written between 1860 and 1910 forms a major part of the exegesis.

It was determined that the Société Nationale, during its first twenty years of existence, was without a doubt the only organisation that aided French composers of the late nineteenth century in the development of the violin sonata as a genre. It was only after 1890, with the revival of the violin sonata fueled by the popularity of the sonatas written by Fauré, Saint-

Saëns and Franck, that composers not affiliated with the Société Nationale began to write violin sonatas. That resulted in the composition of over 70 violin sonatas written by French composers between 1860 and 1910.

CONTENTS

LIST OF TABLES

INTRODUCTION

Although the violin sonata had been a popular form of composition in Austria and Germany throughout the late eighteenth and early nineteenth centuries with composers such as Beethoven, Brahms, Schubert Schumann and Mendelssohn all contributing to the genre, French composers during that period failed to follow their lead. French music of the early to mid nineteenth century was dominated by grand opera, opera comique, choral works (secular as well as religious), songs and organ music. Chamber music was not considered an important genre, and there are only few examples of violin sonatas written by nineteenth century French composers. Marc Wood sums up perfectly the history of the violin sonata in France throughout the nineteenth century:

> …the chronology of the violin sonata in France proves interesting. In the first half of the nineteenth century, in a France dominated by grand opera and opera comique, chamber music was not regarded as particularly important, and there do not seem to be many examples of the violin sonatas written by French composers. Edouard Lalo was among the first to change this trend, with his violin sonata op. 12 (1853) followed in 1868-73 by the sonata op.6 of Alexis Castillon, a talented composer who was among the first in France to concentrate almost exclusively on chamber music, and who died, tragically at age thirty-five in 1873. Fauré produced his First Violin Sonata shortly afterwards, in 1875-76, but it was another ten years before a further example of the genre by a major French composer appeared: Saint-Saëns First Violin Sonata op.75 (1885). In 1886, Franck himself finally produced his Violin Sonata in A Major, a

> classic and stimulation to his disciples and other French composers to write violin sonatas. Franck's Belgian protégé, Guillaume Lekeu (another chamber music specialist who died young), wrote his magnificent Sonata in 1892 at the same time as another French organ specialist, Charles Tournemire, completed his. Pierné's friend Saint-Saëns followed with his Second sonata in 1896, whilst Ravel's lyrical early attempt at the genre was written in 1897, although published posthumously. Following Pierné's own sonata of 1900 the floodgates really opened. The first quarter of the century saw violin sonatas by both the old guard and the up-and-coming generation including examples by Magnard, d'Indy, Le Flem, Vierne, Ropartz, Roussel, Lazzari, and Ravel.[1]

This excerpt from Wood's article begs three questions:

(i) Were there any violin sonatas written in France during the first three quarters of the nineteenth century?

(ii) Why was chamber music in France undervalued as a performance medium?

(iii) And finally, why after the composition of Edouard Lalo's sonata in 1853 did this trend change, creating a surge in interest in the genre that ended in so many works being written during the first three quarters of the twentieth century?

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[1] Marc Wood, "Pierné in perspective: Of Church and Circus," *Musical Times* 143:1878 (Spring 2002): 48.

The entry on "Violin" in *The New Grove*[2] does shed light on the reason why there was a sudden interest in the violin sonata as a genre after 1860. It states that, except for Lalo and Alkan, it was due to the establishment of the Société Nationale de Musique after the 1870-71 war with Prussia, and to the various private societies devoted to the performance of chamber music that French composers began to show an interest in chamber music and more particularly in the violin sonata as a genre.

The aim of this exegesis will be to examine the effect that the political and cultural scene of the late nineteenth and early twentieth century had on the revival of the violin sonata in France and whether the Société Nationale de Musique was the sole driving force behind this revival. Reasons for the paucity of French violin compositions during the first three quarters of the nineteenth century are proposed. Stylistic characteristics of the violin sonatas written prior to 1860 are briefly analysed and a more detailed stylistic analysis of twenty-one French violin sonatas written between 1860 and 1910 forms a major part of the exegesis. This analysis will attempt to discover the compositional techniques and styles used by French composers in their violin sonatas and compare and contrast those techniques in an attempt to give an overall view of the characteristics and innovations that became the hallmarks of the violin sonatas written during that period. This analysis of the stylistic characteristics of the French violin sonata composed between 1860 and 1910 has informed my contextual understanding, interpretation and performance of the violin sonatas written during that period.

[2] Robin Stowell, " Violin, §I, 5 (ii) (b): Repertory Since 1820: Sonata", in *The New Grove Dictionary of Music and Musicians.* 2nd ed, (London: Macmillan Publishers Ltd., 2001), 727.

As the majority of the music literature written about nineteenth-century France predominantly focuses on organ music and opera, a review of the available literature reveals that little seems to have been written about the French violin sonata in the late nineteenth century. The currently available literature on the violin sonatas written in France between 1860 and 1915 includes a treatise by Blanche Selva,[3] a doctoral thesis by David Shand[4] and an Encyclopedia by Alan Pedigo[5]. Selva outlines in detail in her treatise[6] the form and main themes of the violin sonatas written by Franck, d'Indy, Ropartz, Roussel and Witkowski and mentions in less detail the sonatas of Fauré, Saint-Saëns, de Castillon, and Lekeu. The only comparison made between any of those works is that of the cyclicism used by Franck, d' Indy and Witkowski in their sonatas.

Shand devotes an entire chapter of his research to the sonatas written in France between 1860 and 1915. His research once again only states the main themes of each work and mentions briefly any significant compositional devices used (such as modes or the use of cyclicism) without going into significant detail. No comparison is made between any of the sonatas; so, no common characteristics were noted. In addition many of the sonatas written after 1900 are only mentioned by name and not analaysed at all.

[3] Blanche Selva, *La Sonate* (Paris: Rouart, Lerolle et C^{ie}, 1913).
[4] David Austin Shand, "The Sonata for Violin and Piano from Schumann to Debussy 1851-1917" (Ph.D. diss., Boston University, 1948).
[5] Alan Pedigo, *International Encyclopedia of Violin – Keyboard Sonatas* 2nd ed. (Arkansas: Arriaga Publications, 1995).
[6] Chapter six titled "The Modern Sonata".

Alan Pedigo's encyclopedia, though incomplete (as it did not mention many of the sonatas written in France during that period), in many cases only stated the composer's name and the year the work was written. No analysis of the works was undertaken but the inclusion of publication details proved very helpful in trying to obtain some of the more obscure sonatas written during that period.

Although very little analysis has been done on the majority of violin sonatas written during that period, a large amount of literature has been compiled on the sonatas of Fauré, Franck and to a lesser extent d'Indy. Books and articles by Penesco,[7] Trumble,[8] Caballero, and Paul Landormy[9] proved invaluable. An article by William Rorick in *The Music Review*[10] was the only work found that compared any of the violin sonatas written during that period.

Other material on the chamber music written in France during this period are works by Joël-Marie Fauquet,[11] Boris Schwarz,[12] Stephen Sensbach,[13] and Serge Gut.[14] Fauquet and Schwarz both give a general overview of the string quartets, piano trios, and piano quartets written by foreign and contemporary French composers in France from 1820 to 1870. Gut and Sensbach

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[7] Anne Penesco, " La Sonate de Franck et L'esthétique Post-Romantique du Violon," *Revue Européenne d'Etudes Musicales*, no. 1 (1991): 165-181.

[8] Robert William Trumble, *The Compositions of Vincent d'Indy* (Ballarat Vic.: University of Ballarat, 2000).

[9] *Paul Landormy*, La Musique Française de Franck à Debussy *5th ed. (Paris: Gallimard, 1943).*

[10] William Rorick, "The A Major Violin Sonatas of Fauré and Franck: A Stylistic Comparison," *The Music Review*, 42:1 (February 1981): 46-55.

[11] Joël-Marie Fauquet, "Chamber Music in France from Luigi Cherubini to Claude Debussy," Translated by Stephen E. Hefling and Patricia Marley. In *Nineteenth-Century Chamber Music*, ed. Stephen E. Hefling, 287-314. (New York: Schirmer Books, 1998).

[12] Boris Schwarz, *French Instrumental Music Between the Revolutions (1789-1830)* (New York: Da Capo Press,1987).

[13] Stephen Sensbach, French *Cello Sonatas 1871-1938* (Dublin: The Lilliput Press Ltd., 2001).

[14] Serge Gut and Danièle Pistone, *La Musique de Chambre en France de 1870 à 1918*. (Paris: Honoré Champion 1978).

cover different genres of chamber music in France after 1870. Gut not only lists the chamber music composed by the majority of French composer after 1870 but also makes mention of the societies in France that performed chamber music including the Société Nationale. Sensbach's book is the most comprehensive research done on the cello sonatas written in France from 1871 to 1938.

A number of sources cover the historical, cultural and political scene in Paris during the nineteenth century. Books by Martin Cooper[15], Carl Dahlhaus[16] and Rey Longyear[17]proved invaluable in gaining general information on the historical and cultural scene in Paris at this time.

Both Jeffrey Cooper,[18] and Joël-Marie Fauquet[19] examine the cultural scene in France prior to the foundation of the Société Nationale in 1871. Whilst Kay Norton[20] and Michael Strasser[21] cover the historical background of the Société Nationale, all four authors list in various detail the programs given by the different societies in France: Cooper and Fauquet the programs of the different societies formed prior to the foundation of the Société Nationale, Norton and Strasser the programs of the Société Nationale. Unfortunately, Strasser's research only lists concert programs of the Société Nationale until the end of the 1891 season, many of which are

[15] Martin Cooper, *French Music from the Death of Berlioz to the Death of Fauré* (Oxford: Oxford University Press, 1951).
[16] Carl Dahlhaus, *Nineteenth-Century Music* (Berkley: University of California Press, 1989).
[17] Rey M. Longyear, *Nineteenth-Century Romanticism in Music* (New Jersey: Prentice-Hall Inc, 1973).
[18] Jeffrey Cooper, "The Rise of Instrumental Music and Concert Series in Paris 1828-1871" (Ph.D. diss., Cornell University, 1981), (Michigan: UMI Research Press, 1983).
[19] Joël-Marie Fauquet, *Les Société de Musique de Chambre à Paris de la Restauration à 1870* (Paris: Aux Amateurs de Livres, 1986).
[20] Kay Norton, "The Société Nationale de Musique: 'A Cradle and Sanctuary of French Art'," *Music Research Forum* Vol. 4 (1989): 11-23.
[21] Michael Strasser, "*Ars Gallica* The Société Nationale de Musique and its Role in French Musical Life, 1871-1891" (Ph.D diss., University of Illinois, 1998).

incomplete. Duchesneau's research however not only lists every program given by the Société Nationale during its fifty-eight year existence but also provides information on the performers of the works and the venue at which the concert was held.

Throughout its history cultural politics has influenced many aspects of musical life in France. Over the last thirty-five years a large amount of research has been undertaken in regards to the political and cultural scene in France during the late nineteenth century and early twentieth century. Michael Strasser[22] describes how the events surrounding the Franco-Prussian war led to the foundation of the Société Nationale. His research buries the notion held by many that the Société Nationale was formed as a result of an anti-Germanic sentiment. He states that its foundation was due to the reaction against the state of French music prior to the Franco-Prussian war and not to the war itself.

Kay Norton and Michel Duchesneau[23] shed light on the political problems within the Société Nationale, Kay Norton on the political problems that arose prior to 1894 and Duchesneau the effect that the Dreyfus affair had on the Société Nationale. Books and articles by Jane Fulcher,[24] Laurence Davies[25] and Charles Paul[26] also cover the influence of domestic and European politics on French culture during the late nineteenth century.

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[22] Michael Strasser, "The Société Nationale and its Adversaries: The Musical Politics of *L'Invasion Germanique* in the 1870's," *19th Century Music,* Vol 24/3 (Spring 2001): 225-51.

[23] Michel Duchesneau, *L'avant-Garde Musicale et ses Sociétés à Paris de 1871 à 1939* (Liège: Mardaga, 1997).

[24] Jane F. Fulcher, *French Cultural Politics and Music* (New York: Oxford University Press, 1999).

[25] Laurence Davies, *César Franck and his Circle* (Boston: Houghton Mifflin Company, 1970).

[26] Charles B. Paul, "Rameau, d'Indy, and French Nationalism," *The Music Quarterly,* Vol 58/1 (January 1972): 46-56.

Finally the sonatas selected for performance as part of the requirements for the degree have benefited from information provided in *New Grove,*[27] as well as Robert Jacoby's doctoral thesis[28] which was invaluable with regards to performance practice in the nineteenth century.

[27] Howard Mayer Brown and Stanley Sadie, eds., *The New Grove Handbooks in Music Performance Practice: Music after 1600* (London: The Macmillan Press Ltd., 1989).

[28] Robert Jacoby, "The Role of Technique in Violin Playing: An Analytical Approach to Stylistic and Interpretive Problems of the Eighteenth and Nineteenth Centuries" (Ph.D .diss., University of Wales, Aberystwyth, 1980).

Chapter 1

History and background

1.1 An overview of cultural life in nineteenth century Paris

In the musical world of nineteenth century France, opera was the dominant and most popular art form. Works such as *Norma* by Bellini (1835), *Les Huguenots* (1836) by Meyerbeer, *Guillaume Tell* (1829) by Rossini, *Faust* (1859) and *Mireille* (1864) by Gounod, Bizet's *Les Pêcheurs de Perles* (1863) and *Carmen* (1875), Berlioz's *Les Troyens* (1865-9) were some of the many works for the stage written by contemporary, foreign and French composers and performed in Paris during that period. Many of the young French composers had been influenced, while studying at the Paris Conservatoire, not only by Luigi Cherubini, Director of the Conservatoire between 1822 and 1842 who himself had written many operas, but also by the popularity of the operas written by foreign composers such as Gluck, Meyerbeer and Rossini.

With a culture so dominated by opera, one could easily be misled into believing that no instrumental music was performed in Paris at the time. Though not as popular, nor perceived in musical circles to be as important as opera, performances of instrumental and chamber music were, however, regularly given.

Those performances can be divided into two groups: "single programs" i.e. (festivals, benefit concerts, performances given by travelling virtuosos, and single matinées or soirées) and "concert series". Series were usually groups of three or more concerts given at regular intervals, either during one year, or over a period of up to three consecutive years.

The concert series were presented by organisations known as Sociétés. These Sociétés existed for different purposes and they can be divided into three groups: first, Sociétés associated with schools or other institutions, for example the Paris Conservatoire; secondly, Sociétés run by individual composers, soloists or teachers, who organized concerts to perform their compositions and display their performing abilities or the talents of their pupils; and thirdly, Sociétés that were organized by wealthy amateurs who wished to perform and entertain their guests.

Many of the Sociétés' concerts were performed in private 'salons' at the homes of rich patrons, or in small concert venues by music societies specially formed for the purpose of promoting performances of instrumental music. These concerts were called "Séances" and later "Séances Populaires". They began to be given in 1828[29]and performed the traditional music repertory such as string quartets, chamber works with piano (piano quartets and quintets), piano sonatas, instrumental sonatas, symphonies and even operatic arias. The main aim was to promote little known works by traditional German and Austrian composers, Beethoven, Haydn, Mozart, Mendelssohn, and later Schubert and Schumann. Very often, well known composers and performers were members of these Societés — Édouard Lalo, Charles

[29] Jeffrey Cooper, "The Rise of Instrumental Music and Concert Series in Paris 1828–1871." (Ph.D. diss., Cornell University, 1981. Michigan: UMI Research Press, 1983), 9.

Dancla, Charles Hallé, (the founder of the famous Hallé orchestra) and Valentin Alkan to name just a few. Many of the rich and aristocrats in Paris thought little of these Séances believing that this so called "salon" music was music of "dubious artistic merit". [30] It was considered music for the lower classes and many of these Societés had a very small patronage.

The most important of these Sociétés was the *Société des Concerts du Conservatoire (*the Conservatorium Concert Society). Founded in 1828, it was the first major orchestral organization in Paris. Violinist François-Antoine Habeneck, the man primarily responsible for the foundation of the society, was appointed as the orchestra's first conductor, a post he held until 1848. It soon became one of Europe's best orchestras. Composers such as Mendelssohn and Wagner thought that it was the best orchestra they had ever heard. [31] The theorist and critic Antoine Elwart wrote:

> The activity of the *Société des Concerts* was felt not only in France, but in all Europe; the great artists regarded it as an honor to have their talents consecrated there; composers, singers, and instrumentalists all solicited the benefit of [a performance] on the magnificent programs of these concerts which from the start, have placed their orchestra at the head of all the orchestras in Europe.[32]

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[30] Jeffrey Cooper, 1.
[31] Cooper, 22.
[32] Antoine Elwart, *Histoire de la Société des Concerts du Conservatoire Impérial de Musique* (Paris: S. Castel, 1860), 1; quoted in Cooper, 22.

The orchestra presented at least six concerts per year. These included benefit concerts, concerts for special occasions, as well as concerts named "concerts spirituels" i.e. religious concerts given during holy week or at Christmas, in which oratorios and other religious works were performed. Early programs of the *Société des Concerts* were usually comprised of six to nine compositions which included instrumental works i.e. overtures, and symphonies as well as vocal works such as scenes from operas, arias, and extracts from oratorios. Within a few years, the concerts were shortened, and generally consisted of four to seven works.[33] The following programs were typical of what was played at the time:

Concert programs of the *Société des Concerts du Conservatoire*[34]

1 April 1832

Beethoven: Third Symphony

Weber: Chorus from *Euryanthe*; solo by Mme. Damoreau

Anonymous: Cello solo, performed by M. Desmarets

Beethoven: Portions of string quartets, performed by string orchestra

Rode: Variations, sung by Mme. Damoreau [originally for violin]

Weber: Overture to *Oberon*

[33] Cooper, 27.
[34] Concert programs taken from Cooper, 27-28.

14 and 21 February 1869

Beethoven: Second Symphony

Mendelssohn: Chorus from *St. Paul*

Beethoven: *Coriolanus* Overture

Haydn: "Autumn," from *The Seasons*, solos sung (in French) by Mlle. Marimon, M. Achard and M. Gailhard

By 1850, other Sociétés had begun to form, some specializing in orchestral music (such as the *Société des Concerts du Conservatoire*), others in chamber music. One such chamber music group was the *Société Alard et Franchomme (Société de Musique de Chambre)*, which was founded in 1847 by the violinist, Delphin Alard, and the cellist, Auguste Franchomme. That Société's members consisted of two violinists, two violists, a cellist and a pianist, allowing the members to perform works for different combinations. The Societé's repertory included trios, quartets, quintets and even sonatas for violin and cello. Of the 135 concerts known to have been given by the Société Alard et Franchomme between 1847 and 1870, the majority of works performed were compositions by Beethoven, Mozart, Haydn and Mendelssohn.[35]

By 1870, well over 40 different music societies had been formed in France, all specializing in different genres although some survived for only a few years. In his book *The Rise of Instrumental Music and Concert series in Paris 1828-1871,* Martin Cooper divides the 43 years he surveys into six different periods. The first four periods to 1853 saw intense musical activity with groups performing both "art" and "popular" music for new (less aristocratic)

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[35] Cooper, 54.

audiences. Not all the dreams of the founders of those societies were realized but they brought to many people an increased opportunity to hear chamber music. This was in spite of the disruptions caused by the second French revolution in February 1848. There was apparently a lull after 1854 but, by 1860, musical activity was again buoyant and the decade to 1870 was lively with new and highly varied concert series appearing and disappearing with alarming rapidity, leading eventually (save for the interruption of the Franco-Prussian war) to a renaissance of steady public performance activity in 1871.[36]

The Franco-Prussian war of 1870 had a profound effect in shaping the following 50 years in French music. But long before that date, many French composers had become increasingly disgruntled with the lack of opportunities to have their works performed.[37] Although the stage was an outlet for French composers to show their talents, foreign composers dominated the repertoire of the various society concerts.

Reports from Paris in the Leipzig *Allgemeine Musikalische Zeitung* in 1863 deplored the conservatism of French programs and described France's fascination with German music.

> Works more recent [than Beethoven's] are heard extremely seldom, and it has been only a few years since even Mendelssohn was first accepted on the programs of the Conservatoire concerts. Schumann and Schubert are but little known as instrumental composers;.....a few cautious attempts have been made, in concerts established for this

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[36] Cooper, 9-10.
[37] Cooper, 3-4.

> purpose, to present works of living composers to the public.....but the attempts met with no real sympathy, and the public, quite content not to compromise itself, would rather be allowed to admire pretty much the same pieces by famous masters every year.[38]

As we can see from this quote, this conservatism was due to the French public's unwillingness to accept contemporary French music. A number of important French composers of that era later commented on how opera dominated the musical scene throughout the first three quarters of the nineteenth century, lamenting the fact that few modern French instrumental works were performed at that time. As Charles Gounod wrote in his autobiography (begun in 1877):

> There is only one road for a composer who desires to make a real name – the operatic stage. The stage is one place where musicians can find constant opportunity and means of communicating with the public.
>
> Religious and symphonic music, no doubt, rank higher, in the strictest sense, than dramatic composition; but opportunities for distinction in that highest sphere are very rare, and can only affect an occasional audience, not a regular and systematic one like the opera-going public.[39]

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[38] R.J. [possibly Jokob Rosenhain]: "Berichte: Paris," *Allgemeine Musikalische Zeitung*, n.s. 1/13 (25 March 1863): cols. 237-38; quoted in Cooper, 157.

[39] Charles Gounod, *Autobiographical Reminiscences*, trans. W. Hely Hutchinson (London: W. Heinemann, 1896), 136; quoted in Cooper, 4.

Berlioz also shared that view:

> The composer who would produce substantial works in Paris outside the theatre must rely entirely on himself. He must resign himself to sketchy and tentative and thus more or less misleading performances, for want of the rehearsals he cannot afford; to halls which are inconvenient and uncomfortable from the point of view of both performances and audiences..... He must, in the last analysis, have a great deal of time and money to spend — not to mention the humiliating expense of will-power and spiritual energy required to overcome such obstacles.[40]

Berlioz himself could have very easily been referring to his *Symphonie Fantastique*, a work that was not popular with the French concert-going public of the time and whose performances he organized himself at great expense.[41]

Berlioz's reference to "substantial works" arises from his frustration (as well as that of composers of the period) with the fact that the composition of "light music" seemed to be the only avenue for French composers to receive any attention. *Romances, chansonnettes, mosaïques, contredanses, galops, airs variés, rondos favoris, nocturnes*, works arranged on favourite *motifs* from selected operas,[42] as well as the compositions of "composer-soloists"[43] such as the famous violin virtuosi of the time Vieuxtemps and Bériot (who wrote concertos

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[40] Hector Berlioz, *Mémoirs*, trans. and ed. David Cairns as *The Memoirs of Hector Berlioz: Member of the French Institute* (London: Victor Gollancz Ltd., 1969), 64 and 469-70; quoted in Cooper, 3.
[41] Cooper, 223 & 141.
[42] Cooper, 122 &146.
[43] Cooper, 111.

and various show pieces that displayed their own talents), seemed to be the only way native composers could attract publishers or audiences.

As Antoine Elwart wrote in his *Histoire du Conservatoire* (1860) with reference to contemporary programs:

> We have only some rare symphonies performed, at great expense, at even rarer concerts. Chamber music is performed scarcely at two or three gatherings of fervent *amateurs*; but arrangements upon *motifs* from opera form the major portion of the musical program of even the slightest family entertainment.[44]

Composers such as Bizet, as well as lesser known composers, Henri Reber, Adolphe Blanc, Charles Dancla (who, like Berlioz, promoted his own music), Georges Onslow (who paid for the publication of his own works), Théodore Gouvy, Henri Brod, Félicien David, Georges Pfeiffer, and one of France's foremost female composers of the nineteenth century, Louise Farrenc, all composed concert music that was only occasionally performed.[45]

An examination of how often contemporary French works were performed by the *Société des Concerts du Conservatoire* and the *Société Alard et Franchomme* lends support to the proposition that the works of French composers were only occasionally performed.

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[44] Antoine Elwart, *Histoire de la Société des Concerts du Conservatoire Impérial de Musique* (Paris: S. Castel, 1860), 31-32; quoted in Cooper, 5.
[45] Cooper.

Table 1.1 Performances of major instrumental works by the *Société des Concerts du Conservatoire* 1828-1870.[46]

Composers	**Performances**	**Percentage of all major works performed**
Beethoven	391	60
Haydn	85	13
Mozart	60	9
Mendelssohn	33	5
Onslow	8	1
Dancla, Charles	4	less than 1
Kalkbrenner	4	1 less than
Reber	4	1ess than 1
David, Félicien	3	less than 1
Rode	3	less than 1
Viotti	3	less than 1
Weber	3	less than 1
37 others	46	less than 1

Table 1.2 A representative repertory of works performed by the *Société Alard et Franchomme*, in 55 concerts, 1847-1870.[47]

Composer	**Performances**	**Percentage of all major works performed**
Beethoven	94	41
Mozart	66	29
Haydn	33	14
Mendelssohn	19	8
Weber	7	3
Onslow	4	2
Schubert	2	less than 1
J.S. Bach	1	less than 1

[46] Table taken from Cooper, 32.
[47] Table taken from Cooper, 54.

Table 1.2 continued

Composer	Performances	Percentage of all major works performed
Hiller	1	less than 1
Rameau	1	less than 1
Schumann	1	less than 1
Anonymous	1	less than 1

The two tables show that the repertoire performed at various Société concerts was dominated by foreign, and more specifically, German and Austrian composers.

During the second half of the nineteenth century, there had been many attempts by groups and individuals to promote music of contemporary French composers. Various societies had made attempts to include works by French composers in their performances.

The *Société des Jeunes Artistes*, an organization of recent prize winners and Conservatoire students, included Louis Lacombe's *Overture*, Berlioz's *Roman Carnival* Overture, and even Théodore Gouvy's Symphony in F major in its concerts.[48] The *Grands Concerts des Compositeurs Vivants* (the Grand Concerts of Living Composers) established in 1865 is known to have presented only two concerts, which included orchestral works by Louis Lacombe and Wagner.[49] The *Société des Quatuors Français* (the Society of French Quartets) established in 1862 to perform new French Chamber works ("new" in this case meant composed within the previous 30 years), presented works by Dancla, Kreutzer and Morel, who

[48] Cooper, 43 &44.
[49] Cooper, 78.

agreed to write especially for the Société's music series, but the society only presented a few programs, before its demise in 1865.[50]

In 1870, after twenty years of political stability under the reign of Emperor Napoleon III, France suffered a humiliating military defeat at the hands of Germany. This event probably more than anything else, served as a catalyst for the renaissance in French music that took place subsequently.

Michael Strasser paints a picture of Parisian life during the twenty year reign of Napoleon III.

> During the twenty years of the Second Empire, Parisian streets resounded with the boisterous clamor of a vital and prosperous nation. But the cacophony of sound could not muffle the discontent of those who saw in the frivolous superficiality of Parisian life signs of profound weakness, a sickness that would inevitably lead the nation to ruin.[51]

This was a view held not only by the political opponents of the Emperor and some religious moralists but also by many intellectuals who felt estranged from, and ostracized by, the imperial court. Many of them withdrew from public life, believing that the emperor and his entourage had little time and appreciation for the arts and literature. Emile de Marcère wrote in his history of the Assemblée Nationale during the first years of the third republic that the

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[50] Cooper, 79.
[51] Michael Strasser, "The Société Nationale and its Adversaries: The Musical Politics of the Germanic Invasion in the 1870s," *19th-Century Music* 24/3 (Spring 2001): 227.

second empire had suffered from:

> a slackening of moral discipline in all forms of society; a predominance of vulgar pleasures and of the money which secures such pleasures; a certain abasement of character; all causing demoralization and a general *laisser-aller* which had permeated the army.[52]

A great national self-examination took place after the war that gave rise to a resurgence in French nationalism and a reappraisal of its values. The views of a great majority of thinkers of the time were reflected in a speech given by Jules Simon at the Académie Française in 1871 when he said:

> We have replaced glory with money, work with speculation, loyalty and honor with skepticism, the battles of parties and doctrines with the competition of interests, the school with clubs, Méhul and Lesueur with *chansonnettes*.....Yes, we carry in us the cause of the defeat.....Yes, we have to heal the very soul of France.[53]

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[52] M. De Marcère, *L'Assemblée nationale de 1871, 2 vols.* (Paris, 1907), I, 231; quoted in Michael Strasser, "The Société Nationale and its Adversaries: The Musical Politics of the Germanic Invasion in the 1870s," *19th-Century Music* 24/3 (Spring 2001): 234.

[53] Jules Simon, "Discours d'ouverture prononcé à la séance publique annuelle des cinq académies du mercredi 25 Octobre 1871," *Séances et travaux de L'Académie des sciences morales et politiques (Institut de France) 1871, 2e semestre* (Paris, 1871), 241; quoted in Strasser, 233.

As part of the great national self-examination that followed France's defeat, a large amount of criticism was directed towards the musical tastes of Napoleon III's regime. Even opera came under great scrutiny and criticism. When, in 1871, the Assemblée nationale was debating funding for the new opera house that had begun to be built under the old regime, one delegate from the right stated that: "One of the great scandals of the deposed regime, a scandal that contributed in part to its fall, was the construction of the Opéra."[54]

Of course, not everyone blamed the ideals of the old regime for France's state of affairs. There was still a minority of people who believed that the Germans were solely to blame for the demise of French culture. In the wake of France's defeat, some spoke of revenge and advocated a ferocious hatred of anything German. The critic Paul de Saint-Victor ended his account of the disastrous events of 1870 with the words "To detest Prussia is to love France".[55] In the music world, many in Paris believed that all German music should be boycotted. In 1872 Henri Blaze de Bury vehemently criticized the performance of German music in the concert halls of Paris in blatantly anti-Semitic terms.

> Musical pangermanism spills over us, infests our orchestra, our pianos; from the most intimate stages to the most elevated, from the Conservatoire to the Institute, he who germanizes, *judaizes!* [56]

[54] Claude Raudot, quoted in the *Journal officiel* (21 march 1872): 1999; quoted in Strasser, 235.
[55] Paul de Saint-Victor, *Barbares et bandits* (Paris, 1872), 283; quoted in Strasser, 232.
[56] Henri Blaze de Bury , "La Musique Française,", 843; quoted in Strasser, 241.

Although Wagner was anti-semitic himself, he came under the most criticism with Schumann and Liszt considered his closest apostles. An article written in the journal *L'Art Musical* entitled "Le Temple de Bayreuth", stated that:

> [Wagner] has perverted the musical sense of our youth; he is the reason, in large part, that our youth have produced nothing that is viable; he has poisoned the young school by his anti-musical doctrines, he has taken all the respect they had for the masters, and has for a long time struck them with sterility.[57]

Jean-Michel Nectoux has written that "the new society was not only progressive but openly nationalistic and, most of all, anti-German, as we can see from the modest jingoism of its slogan, "*Ars Gallica*".[58] However Michael Strasser has challenged what he believed to be a common misconception perpetuated by various scholars that the Société Nationale was founded due to the "anti-Germanic" sentiment that followed the Franco Prussian war.

After the war, many intellectuals continued to express their great admiration for Germany, believing that it was in part due to Germany's superiority as a nation rich in culture and taste that Germany had won the war. Ernest Renan, one of France's foremost intellectuals stated even before the war ended:

> Is it not evident that a race that is as tough, chaste, strong, and grave as the Germans, a

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[57] G. Stradina, "Le Temple de Bayreuth," *L'Art musical* 14, no. 31 (5 August 1875): 246; quoted in Strasser, 241-242.

[58] Jean-Michel Nectoux, *Gabriel Fauré: A Musical Life*, trans. Roger Nichols (Cambridge, 1991), 20; quoted in Strasser, 226.

> race placed in the first rank by its gifts and work of the spirit, a race little disposed to pleasure, entirely given over to its dreams and the enjoyment of its imagination, would play in the order of political events a role proportionate to its intellectual importance?[59]

1.2 The Société Nationale

Whatever the case, it was in this climate of ever growing resentment against the ideals of the old regime, a greater interest in new forms of French music, as well as the undercurrent of anti-Germanic sentiment that the *Société Nationale de Musique* (the National Music Society) was born. It was formed on the 25th of February 1871 under the banner 'Ars Gallica'. Founded by Saint-Saëns and Romain Bussine, a professor of singing at the Conservatoire, the new organization included in its membership some of the most renowned composers in nineteenth-century French music as well as some relatively obscure ones.

Bussine was elected president and Saint-Saëns vice-president. Lesser known composers filled other offices. Alexis de Castillon was elected as the recording secretary, Jules Garcin the undersecretary and Charles Lenepveu the treasurer. Gabriel Fauré, César Franck, Edouard Lalo, Théodore Dubois, Ernest Guiraud, Louis Bourgault-Ducoudray and Alexis-Henri Fissot were also on the founding committee.

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[59] Ernest Renan, "La Guerre entre la France et L'Allemagne," *La Revue des deuxs mondes* 40 (15 September 1870) : 271; quoted in Strasser, 231-232.

The goals of the society, as stated by its secretary, Alexis De Castillon, were specific:

> The aim of the society is to aid the production and the popularization of all serious musical works, published or unpublished, by French composers; to encourage and bring to light, so far as is in its power, all musical endeavor, whatever form it may take, provided that there is evidence of high artistic aspiration on the part of the author.... Members of the society will contribute, each in his own sphere of activity, to the study and performance of works which they will be called upon to select and interpret.[60]

The point to be stressed here is that the purpose of the Society was "the production and popularization" of serious music. As Saint-Saëns wrote in the music periodical *Le Ménestrel* of March 1872:

> France needs something else; in this time when music, the youngest of the arts, enters into full possession of its virility, France needs a robust musical school, capable of standing toe-to-toe with foreign schools.....The music of France must be serious if it wants to count for something in the world.[61]

The Société Nationale held its meetings on a Sunday afternoon, where composers were given the opportunity to perform their new works. The members of the society then immediately

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[60] Romain Rolland, *Musiciens d'aujourd'hui*, 19th ed. (Paris: Librairie Hachette, 1949), 231; quoted in Cooper, 83.

[61] Camille Saint-Saëns, "Revue musicale: A Propos de Bayreuth," *l'Estafette* (5 September 1876); quoted in Strasser, 237.

voted, deciding if each work performed was suitable to be included on a Société Nationale program.

Duparc described the meetings in 1912:

> Even now I can see the room where we met, and the large table — placed, for the occasion, end-to-end with the piano — around which we worked for more than two hours, happily but very seriously. We were the men who approved the works to be presented. We assisted in the magnificent renovation of French music for 40 years.[62]

The majority of the concerts of the Société Nationale took place at the Pleyel Recital Hall, and it is in this hall that the first concert took place on 17th November 1871. From the outset the Société Nationale was unquestionably a success. As Saint-Saëns commented about the first concert:

> The effect of the recital was enormous. The illustrious listener did not try to hide his surprise. So! we could create an interesting program of new works, signed by French names! .....One could say that on that day the goal of the Société was attained.....the barrier was broken down; the rest happened of its own accord and without effort. [63]

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[62] Henri Duparc, "Souvenirs de la Société Nationale," *Société Internationale de musique* 12 (December 1912), 13; quoted in Kay Norton, "The Société Nationale de Musique: ' A Cradle and Sanctuary of French Art'," *Music Research Forum* vol. 4 (1989): 14.

[63] Camille Saint-Saëns, "La Société Nationale de Musique," *Revue et Gazette Musicale de Paris* 46, no 40 (October 1880) : 318; quoted in Norton, 16.

From that first concert the Société Nationale was received with great enthusiasm in Paris. As early as February 1872, the critic Mathieu de Monter had said that he noticed increased individual initiative among young composers, more self-reliance, and more reliance on each other. He also praised the increased fraternization among young and older composers.[64]

During the first two decades of its existence, the Société Nationale gave 215 concerts, performing almost 1700 compositions or excerpts thereof representing 162 composers. These works consisted of orchestral pieces, chamber music, solo pieces for keyboard or various string and wind instruments, mélodies, arias or duets from operas, as well as secular and religious choral music. The following programs are good examples of how diverse the concerts were.

Concert Programs of the *Société Nationale de Musique*

17 November 1871 (Salon Pleyel) [65]

César Franck: *Trio en si bémol* Op. 1 no 2 (Violin, Cello, Piano)

Théodore Dubois: *Deux Mélodies* (Voice, Piano)

Alexis de Castillon: *Pièces pour piano dans le style ancien* (Piano)

Jules Garcin: *Concerto* (Violin)

Camille Saint-Saëns: *Marche héroïque* (2 pianos)

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[64] Mathieu de Monter, "L'Esprit d'initiative et le principe d'association dans le mouvement musical français actuel: Société Nationale de Musique," *RGMdP* 39/5 (4 February 1872): 35-36; quoted in Cooper, 83-84.

[65] Program taken from Michel Duchesneau, *L'avant-garde musicale et ses Sociétés à Paris de 1871 à 1939* (Liège: Mardaga, 1997), 225.

18 April 1891 (Salon Pleyel)[66]

Albéric Magnard: *Symphonie en quatre parties* (extracts) (Orchestra)

Charles Bordes: Ouverture pour le drame basque *Errege Jean* (Orchestra)

Camille Benoit: *Kyrie Eleison* (3 Voices, Choirs, Offstage choir, Orchestra)

Paul de Wailley: *La Délivrance d'Andromède* (Orchestra)

Ernest Chausson: *Symphonie en si bémol majeur* (Orchestra)

Léon Husson: *Brouillard* (Voice, Orchestra)

Pierre de Bréville: *La Fête de Kenwarc'h* (Orchestra, Choir)

Guy Ropartz: *Pêcheur d'Islande* (extracts) (Orchestra)

1.3 The Société Nationale's influence on nineteenth century French chamber music

From the very beginning, chamber music occupied an important place on the programs of the Société Nationale. Chamber works for various groups such as piano trios, piano quartets, piano quintets, string quartets, string quintets, piano sonatas as well as sonatas for solo instruments and piano were played regularly at the Société's concerts. For this reason, the Société Nationale has often been referred to as "the cradle of late nineteenth century French chamber music".[67]

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[66] Program taken from Michel Duchesneau, 251.

[67] Michael Strasser, "*Ars Gallica*: The Société Nationale de Musique and its role in French musical life, 1871-1891" (Ph.D. diss., University of Illinois, 1998), 610.

This sudden interest in chamber music would have been due in part to the calibre of the performers, both local and foreign, that were in Paris at that time: violinists such as Sarasate, Ysaÿe, Enesco, Thibaut, pianists such as Raoul Pugno (who was Ysaÿe's accompanist for many years) and French performers, such as cellists Jules Loëb (professor of cello at the Paris Conservatoire), and Charles Lebouc, violinists Charles Lamoureux, and Edouard Colonne (both of whom went on to become well known conductors in Paris). Many of those performers had played together in various ensembles prior to the foundation of the Société: for example, Lamoureux and Colonne were members of the Société Alard et Franchomme and Sarasate had performed in 1870 a series of séances with the pianist and composer, Georges Pfeiffer, who himself composed many works that were premiered at Société Nationale concerts. It is not surprising then that the members of the Société Nationale were able and inspired to write chamber works for those great performers, many of whom performed at Société concerts.

Due to the success of the Société Nationale, other groups concerned with the promotion of French music began to emerge. Many of these societies were formed in part due to the system by which the Société Nationale selected its programs. Many composers felt that the Société Nationale was interested in promoting only a certain type of music and they were therefore motivated to create organizations that were more open-minded.[68] Many young composers were also disgruntled, feeling that their older and experienced counterparts in the Société Nationale gave them fewer opportunities to show off their talents. [69] The *Union des Jeunes Compositeurs* and the *Union Internationale* were two such groups; but unfortunately both

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[68] Strasser, *Ars Gallica*, 559.
[69] Strasser, *Ars Gallica*, 554 & 555 .

groups folded very quickly. *The Union des Jeunes Compositeurs* founded under the slogan "En avant" (forward)[70] which had boasted as members Massenet, Delibes, Guiraud and Godard, never actually presented a concert, whilst the *Union Internationale* which was founded by Reyer and Bruneau managed to present four concerts before its demise. It presented works by Massenet, Godard, Franck, Lalo, and Saint-Saëns to name a few.

The *Société de Musique Française* seems to be the only other group formed during this time that managed to survive. Founded in 1882 by Edouard Nadoud, and Georges-Adolphe Papin, the *Société de Musique Française* was formed "for the performance of works taken exclusively from the repertoire of French composers". Many works by members of the *Société Nationale* as well as other composers were presented at these concerts, works by Godard, Pfeiffer and Gouvy to name a few. In 1890 *"Le Ménestrel"* noted that "since the foundation of this society a considerable number of unpublished works by French composers have been performed".[71]

For one reason or another, the *Société de Musique Française* never enjoyed the success of the Société Nationale. It is undeniable that the Société Nationale enjoyed greater success in promoting the works of French composers. Its influence on French music and culture in the last quarter of the nineteenth music is unquestionable.

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[70] Strasser, *Ars Gallica*, 557.
[71] "Nouvelles diverses," *Le Ménestrel* 53, no. 19 (10 April, 1887): 152; quoted in Michael Strasser, *The Société Nationale de Musique and its role in French musical life*, 553.

As Duparc wrote about the value of the Société:

> Not only did famous musicians find there performers and a public, but also it presented....men of the generation preceding mine, who were then unknown or misunderstood: men like Franck, Lalo, de Castillon, and others.....from its foundation until 1884, I played there at least fifteen times; and was thus heard before an elite public; whether in the orchestra or at the piano, – pieces which, without it, would only have been performed in the salons of my friends.[72]

[72] Henri Duparc, "Souvenirs de la Société Nationale," Société Internationale de musique 12 (December 1912), 5 & 6; quoted in Norton, 21 & 21.

Chapter 2

The violin sonata in France from 1800 to 1876

2.1 The history of the Viennese violin sonata in France from 1800 to 1870

During the first three quarters of the nineteenth century, the sonata for violin and keyboard seems to have received little attention from French composers. This is despite the fact that, in the eighteenth century its predecessor, the sonata for violin and basso continuo (harpsichord and viol), had enjoyed a proud tradition, with many French composers such as Jean-Marie Leclair, François Couperin, Baptiste Anet, François Rebel, and later on François Francoeur and Pierre Gaviniés, all contributing to the genre.

All eyes in Europe, and more importantly France, were firmly fixed on Austria and Germany where the sonata for piano and violin had, during the late eighteenth and early nineteenth century, been transformed by the great composers Haydn, Mozart, and Beethoven. From around the 1830s onwards many violinists, both French and foreign, performed the sonatas of these great composers at various concert series throughout Paris.

The two sociétés in Paris that promoted the sonatas of Haydn, Mozart, and Beethoven were the *Société Alard et Franchomme,* and the *Société Armingaud et Jacquard.* Between 1847 and 1870, the Société *Alard et Franchomme* presented six of the ten Beethoven sonatas over twenty-five performances, and eight Mozart sonatas over eighteen performances. In addition, it gave five other concerts that included a Mozart sonata that cannot be identified. The most

performed sonatas were Beethoven's Sonatas op.12/3 and op.30/2, and his Sonata op.47 (Kreutzer), with five performances each. [73]

The *Société Armingaud et Jacquard* had sonatas of Beethoven, Mozart, Haydn, and even Schumann performed at its concerts between 1856 and 1857. It performed seven of the ten Beethoven sonatas over ten performances. Four Mozart sonatas, two Haydn sonatas and Schumann's second violin sonata op.121 also appeared on its programs, all of which were performed once. The most popular sonata was once again Beethoven's Kreutzer sonata with four performances.[74]

Table 2.1 Performances given at the *Séances de la Société Alard et Franchomme* of the Beethoven and Mozart violin sonatas, 1850-1870.[75]

Composer	**Violin Sonata**	**No of performances**
Beethoven	Sonata op.12/1	4
	Sonata op.12/3	5
	Sonata op.24	2
	Sonata op.30/2	5
	Sonata op.30/3	4
	Sonata op.47	5

[73] Data taken from Joël-Marie Fauquet, *Les Sociétés de Musique de Chambre à Paris de la Restauration à 1870* (Paris: Aux Amateurs de Livres, 1986)
[74] Data taken from Joël-Marie Fauquet.
[75] Table compiled from data taken from Joël-Marie Fauquet.

Table 2.1 continued

Composer	Violin Sonata	No of performances
Mozart	Sonata in B ♭ major*	5
	Sonata in A major**	4
	Sonata in G major	1
	Sonata (K 454) in B ♭ major	2
	Sonata (K 301) in G major	2
	Sonata (K 526) in A major	1
	Sonata (K 481) in E ♭ major	2
	Sonata (K 379) in G major	1
	(Unspecified)	5

* Which one of the three B ♭ major sonatas is not known, Köchel number unspecified

** Which one of the three A major sonatas is not known, Köchel number unspecified

Table 2.2 Performances given at the *Société Armingaud et Jacquard* of the Beethoven, Mozart, Haydn and Schumann violin sonatas, 1856-1867.[76]

Composer	Violin Sonata	No of Performances
Beethoven	Sonata op.12/3	1
	Sonata op.23	1
	Sonata op.24	1
	Sonata op.30/2	1
	Sonata op.30/3	1
	Sonata op.47	4
	Sonata op.96	1

[76] Table compiled from data taken from Joël-Marie Fauquet.

Table 2.2 continued

Composer	Violin Sonata	No of Performances
Mozart	Sonata in B ♭ major *	1
	Sonata (K 379) in G major	1
	Sonata (K 306) in D major	1
	Sonata in A major **	1
Haydn	Sonata in G major***	1
	Sonata in D major	1
Schumann	Sonata no 2 op.121	1

* Which one of the three B ♭ major sonatas is not known, Köchel number unspecified

** Which one of the three A major sonatas is not known, Köchel number unspecified

***Which one of the three G major sonatas is not known, Hoboken number unspecified

Other concert series in Paris known to have presented the violin sonatas of Beethoven, Mozart and Haydn were the *Séances populaires de musique de chambre*, which presented five of the ten Beethoven sonatas and three Mozart sonatas; the *Société Alard et Chevillard,* which gave one performance of Beethoven's *Kreutzer* Sonata op.47; the *Séances des Quatuors des Frères Dancla*, a sonata by Haydn and three Beethoven sonatas; and the *Seances Des derniers Quatuors de Beethoven* which presented one Mozart sonata and three Beethoven sonatas.[77]

[77] Compiled from data taken from Joël-Marie Fauquet.

Table 2.3 Performances given at the *Séances populaires de musique de chambre* of the Beethoven and Mozart violin sonatas, 1860-1866.[78]

Composer	Violin Sonata	No of performances
Beethoven	Sonata op.12/1	1
	Sonata op.12/3	2
	Sonata op.30/2	1
	Sonata op.30/3	1
	Sonata op.96	1
Mozart	Sonata in F major****	1
	Sonata (K 378) in B ♭ major	1
	Sonata in B ♭ major**	1

** Which one of the three B ♭ major sonatas is not known, Köchel number unspecified.

****Which one of three F major sonatas is not known, Köchel number unspecified

Table 2.4 Performances given at the *Séances des Quatuors des Frères Dancla* of the Beethoven and Haydn violin sonatas, 1847-1865.[79]

Composer	Violin Sonata	No of Performances
Beethoven	Sonata op.12/3	1
	Sonata op.30/2	2
	Sonata op.47	1
Haydn	(unspecified)	1

[78] Table compiled from data taken from Joël-Marie Fauquet.
[79] Table compiled from data taken from Joël-Marie Fauquet.

Table 2.5 Performances given at the *Séances des Derniers Quatuors de Beethoven* of the Beethoven and Mozart violin sonatas, 1851-1860.[80]

Composer	Violin Sonata	No of Performances
Beethoven	Sonata op.30/2	1
	Sonata op.47	2
Mozart	Sonata (K 304) in G major	1

French violinists not affiliated with any of the societies were also known to have performed these sonatas. The violinist Pierre Baillot performed Beethoven's Kreutzer sonata in 1835 and the sonata op.12/1 in 1836 as part of his Séances.[81] Pierre Rode premiered Beethoven's Sonata in G op. 96 for the composer in Vienna,[82] whilst the famous German violinist Joseph Joachim gave a performance of Mozart's violin sonata in B ♭ major as part of his Paris concert series in 1850.[83]

The sonatas of Beethoven were undoubtedly the most popular, which was not surprising since the works of Beethoven in all genres continued to gain in popularity in France during the mid nineteenth century due to the increased exposure given to his works at various concert series throughout France.[84] The most popular violin sonata performed in France during this time was Beethoven's *Kreutzer* Sonata with over 13 performances between 1836 and 1870.

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[80] Table compiled from data taken from Joël-Marie Fauquet.
[81] Joël-Marie Fauquet, 325 & 326.
[82] Boris Schwarz & Clive Brown, " Rode, (Jacques) Pierre", in *The New Grove Dictionary of Music and Musicians*. 2nd ed, (London: Macmillan Publishers Ltd., 2001), 491.
[83] Joël-Marie Fauquet, 224.
[84] Jeffrey Cooper, "The Rise of Instrumental Music and Concert Series in Paris 1828-1871." (Ph.D. diss., Cornell University, 1981. Michigan: UMI Research Press, 1983), 122 & 124.

2.2 French works for violin and keyboard from 1800 to 1870

Although hardly any French instrumental composition was included in the programs of the various concert series given in Paris before the creation of the Société Nationale in 1871, the early nineteenth century was far from being devoid of works for violin and keyboard written by French composers. This was the era of the great Franco-Belgian school. Violin teachers and performers such as Baillot, Habeneck, Rode, Kreutzer and Vieuxtemps all seemed more preoccupied with genres that not only showed off their technical ability but also extended the technical boundaries of the instrument. Concertos, caprices, duos for two violins, sinfonias concertante, as well as quartets concertante (where the first violin part was technically more demanding and virtuosic than the other parts), were the more popular forms of instrumental composition. Virtuosity was paramount, and what had become popular during the 1820s and onwards in France were concerts presented by two virtuosi, a pianist and a violinist, who would come together in a joint concert and perform works they had composed in collaboration.

The genre became known as the *duo concertant*, the aim being to show off the technical and instrumental brilliance of each performer. The majority of these compositions were usually a set of variations on themes taken from one of the popular operas of the day. The genre became extremely popular probably fueled by the popularity of Paganini and the virtuosi of the Franco-Belgian school.

The French violinist Henri Vieuxtemps was known to have composed 12 *duos concertants* in collaboration with various pianists including Anton Rubinstein. One of their more popular

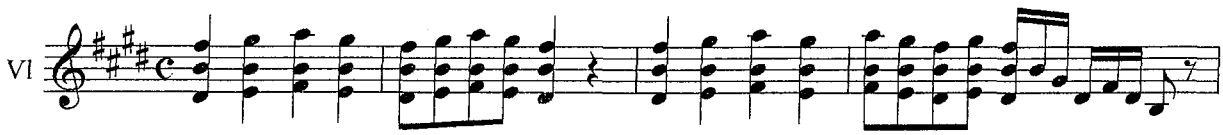
works was the *Grand Duo Concertant Sur L'Opera: Le Prophète De Meyerbeer* (1850) a theme and set of variations based on Meyerbeer's opera *Le Prophète*. Other collaborators were Charles de Bériot with George Osborne and Charles Lafont with Ignaz Moscheles and Henri Herz.

Although the sonata for violin and piano was not a popular form of composition during the first three quarters of the nineteenth century, a handful of composers made a few attempts at the genre. The terms Sonate de Concert, Grande Sonate, and Grand duo Concertant, had all become popular terms in France to describe sonatas that were virtuosic. Between 1800 and 1860 seven sonatas for violin and piano were written by French composers. They are the violin sonata in A minor op. 32 by Pierre Baillot (1820), the *Grand duo concertant* for violin and piano by Charles Valentin Alkan (1840), Henri Vieuxtemps's *Grande Sonate* op.12 (1841), the three violin sonatas of Henri-Jérôme Bertini, No 1 op.152 (1844), No 2 op.153 (1844) and No 3 op.156 (1845), and Édouard Lalo's *Grand duo concertant* (1853).

Pierre Baillot's violin sonata in A minor not surprisingly was heavily influenced by classical idioms. The long *andante* introduction of 82 bars in the first movement is reminiscent of similar introductions in the early Haydn violin sonatas. The arrangement and formal structure of the movements is traditional. The first movement is in sonata form, the second movement an *adagio* in ternary form and the finale is a rondo. What is unusual for a sonata of that time is that Baillot, himself a violinist, gives greater importance to the violin part than to the piano, and the piano is often given simple chordal or arrpeggiated accompaniment figures. The virtuosity, so much an integral part of the compositions of the Franco–Belgian school, can already be seen, though in simple terms, in this sonata: for example, the use of up-bow

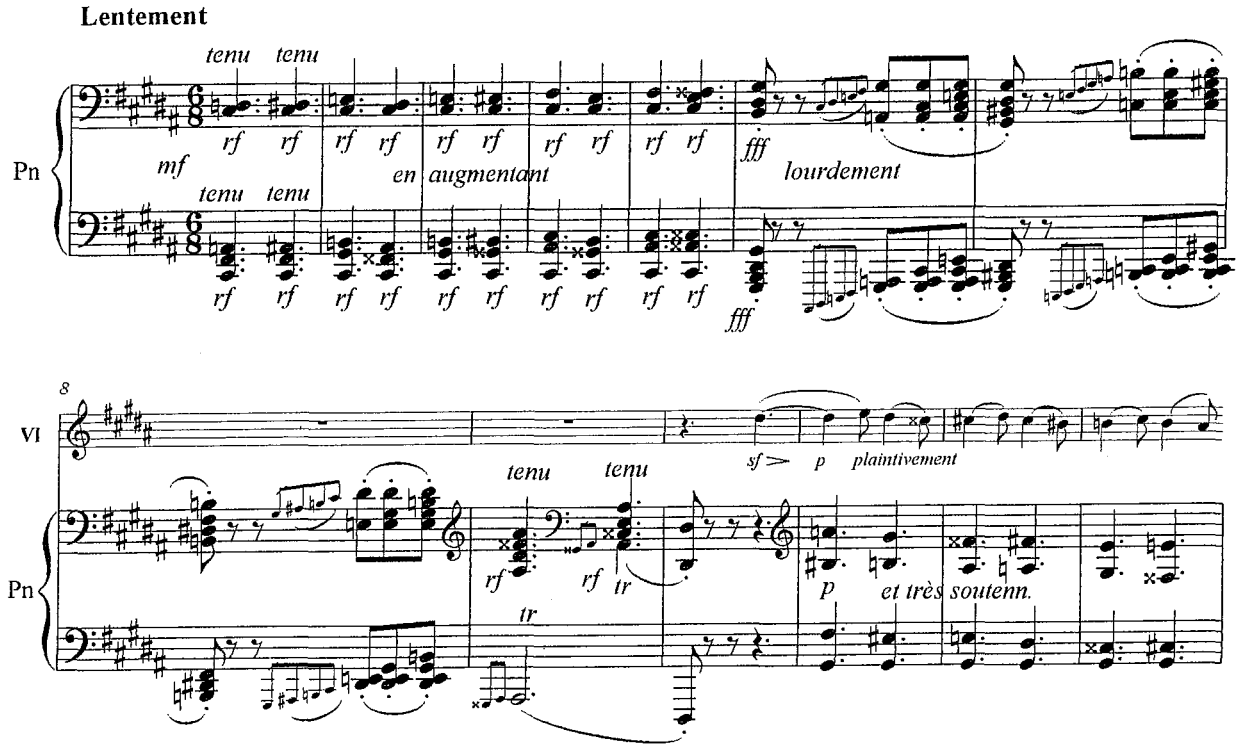
staccato in the second movement and the use of double and triple stops in all three movements.

Ex. 1 Pierre Baillot: Violin Sonata in a minor op.32 (1820), triple stopping in violin part 2nd movement bars 22-25.



It is clear from the outset that Alkan, an exceptional pianist, was more concerned with virtuosity; the title *Grand duo concertant* instead of sonata is a clear indication of this. The work itself is written in the unusual key of F sharp minor, which is one of the most difficult keys for string players to play in. The parts for both instruments contain technically challenging elements, though the piano part is far more technically demanding than that of the violin. The first movement contains difficult passagework for the piano whilst the violin has octaves in high positions. Written in A sharp minor the piano part in the opening of the extraordinary slow movement entitled *L'enfer* (Hell), is characterised by the demisemiquaver grace notes and close dissonances that give the impression of being tone clusters. The final movement, a *perpetuum mobile* with the tempo marking of *"Aussi vite que possible"* (as fast as possible) once again contains difficult passagework for both instruments.

Ex. 2 Charles Valentin Alkan: *Grand duo concertant* (1840), opening of the second movement entitled "L'enfer" bars 1-13.



The term Grand seems to be the keyword in the *Grande Sonate* of Henri Vieuxtemps. Like the Alkan, this work is also heavily influenced by virtuosity and is *concertante* in style. Though grand in length, this work spanning 38 minutes is yet the work of a 21-year-old and, when listening to it, one feels that there is a lack of grandeur in its structure and the development of motifs. Not surprising is Vieuxtemps's indebtedness to Bériot, Rode, and Viotti, though the influence of Beethoven, Schubert and Mendelssohn (especially in the scherzo) is apparent. Traditional forms are also used: the first movement is in the sonata form, the second movement a scherzo, the third movement a largo (theme and variations) and the fourth

movement a rondo. Unlike Baillot, Vieuxtemps in this work gives both the pianist and the violinist equal opportunities to show off their technical abilities.

Very little is known about the three violin sonatas written by the pianist Henri-Jérôme Bertini. The majority of his compositions were for piano though he produced many chamber works including quartets, sextets and even septets and nonets and Jeffrey Cooper, one of the leading scholars on French music of that period, does refer to Bertini's music as having "no redeeming features".[85] Cooper makes the following observation on the second movement of Bertini's violin sonata No 1:

> Bertini would deserve a mention for an astonishing passage in the slow second movement of his violin Sonata in which rapidly changing tonal centers outline a whole tone scale. This development section may be viewed as an original stroke of genius or a trick involving too much repetition while leading the tonal center only back to its starting point.[86]

Bertini's use of the whole tone scale underpinning a modulatory sequence as early as 1844 is startling. The use of modes became a common feature of the violin sonatas composed in the late nineteenth century and early twentieth century in France, but it was relatively uncommon for a work dating from that period.

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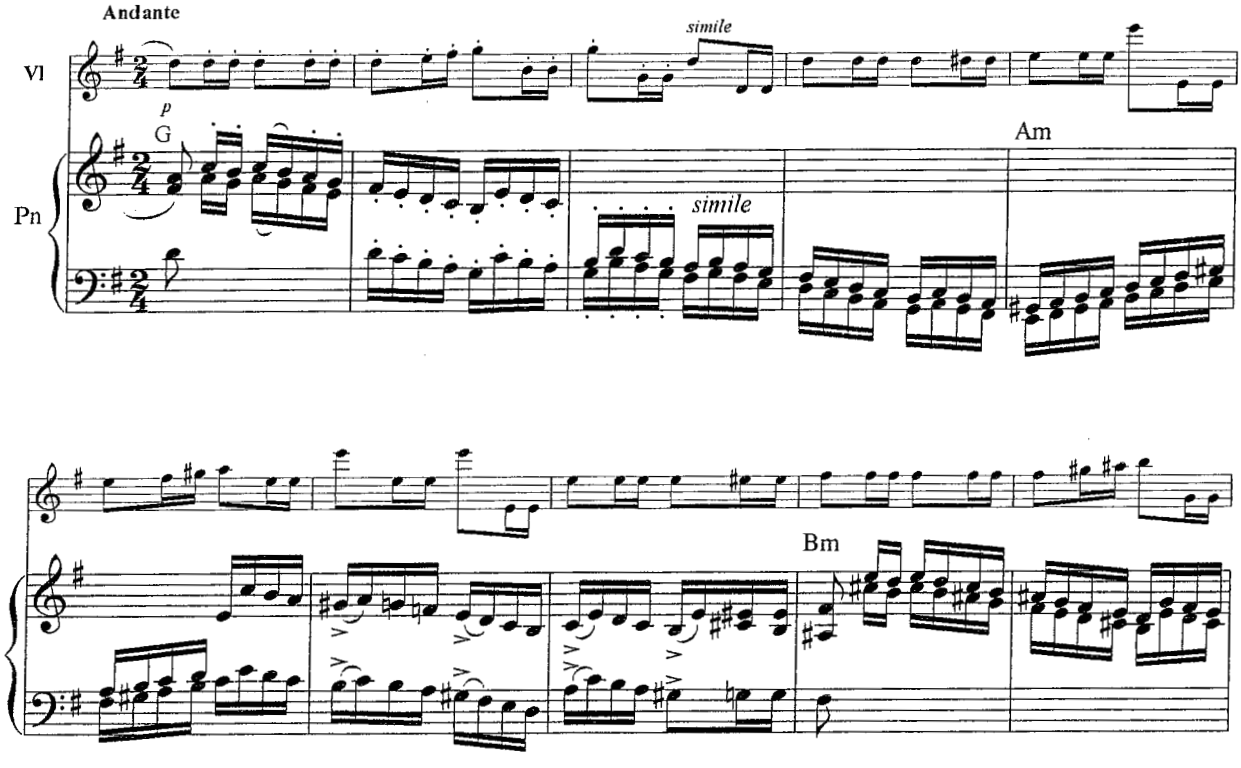
[85] Cooper, 183.
[86] Cooper, 183.

At the time of its publication in 1853 Edouard Lalo's *Grand duo concertant* for violin and piano received no attention at all. It was not until 1873, when Lalo revised the work and published it as a violin sonata, that it then attracted attention. Its first performance was given at the Société Nationale with Georges Bizet at the piano and the famous Spanish violinist Pablo Sarasate.

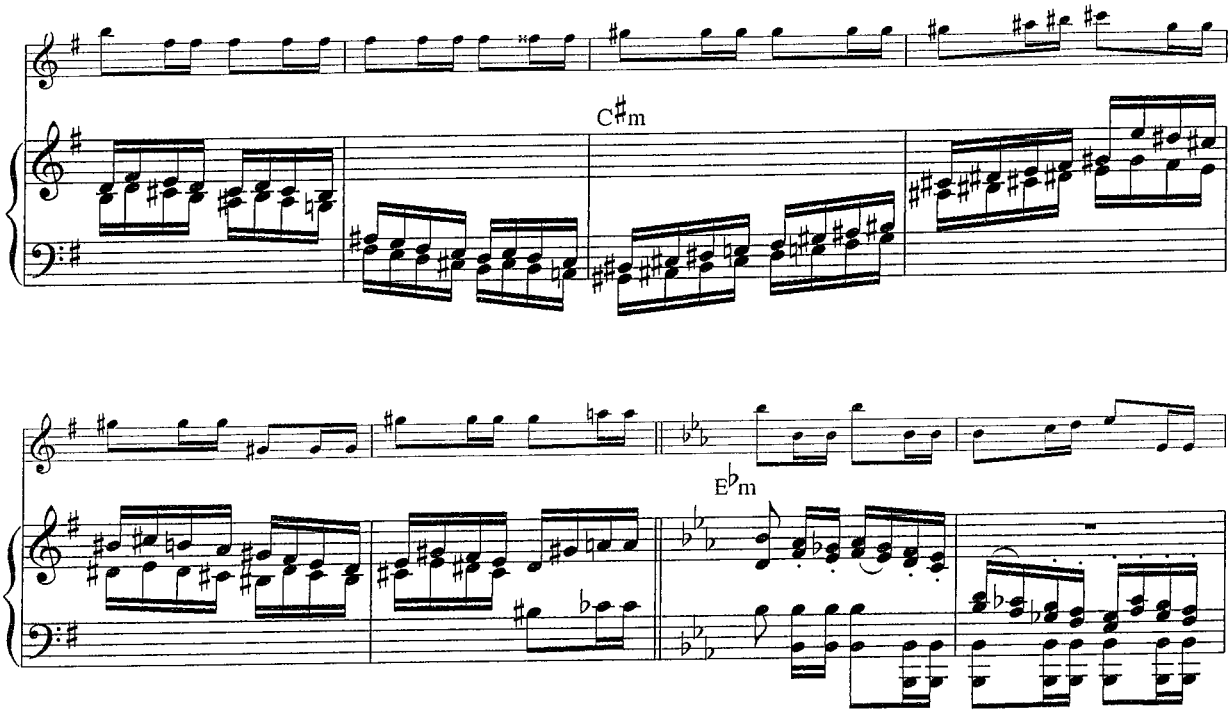
Ex. 3 Henri-Jérôme Bertini: Violin Sonata No.1 op.152 (1844), second movement

Andante [87]



[87] Example taken from Cooper, 184-185.

Ex. 3 continued



Although the works of Vieuxtemps, Baillot, Alkan and Bertini are diverse in style, their importance cannot be understated because they contributed to a genre of composition that was given little prominence in France throughout the first three quarters of the nineteenth century. They laid the framework for many of the innovations that were to be used in the violin sonatas composed during the late nineteenth century and early twentieth century.

2.3 The violin sonatas performed at the Société Nationale from 1871 to 1876

The success of the Société Nationale after its creation in 1871 was to have a profound effect on the genre of the violin sonata, with thirteen new sonatas for violin and piano performed at Société Nationale concerts during its first two decades. This sudden interest in the violin sonata must, to a large extent, be traced to the influence of the Franco-Belgian school. With the emergence of some of the great violin virtuosi of the late nineteenth century and early twentieth century, violinists such as Sarasate, Ysaÿe, Viardot, and later Enesco and Thibaut, it is not surprising that the members of the Société Nationale were inspired to write violin sonatas, as well as concertos, and other show pieces for the violin.

During the Société Nationale's first five years (1871-1876), seven sonatas for violin and piano were performed (see Table 2.6). It is worth noting that some of the violin sonatas performed at Société Nationale concerts had been written prior to its foundation, for example, Benjamin Godard's[88] which was composed in 1866 and Alexis de Castillon's which was composed in 1868. One can only assume that it was due to the lack of performance opportunities given to French contemporary composers prior to the foundation of the Société Nationale that their works were only performed after 1871.

[88] The first performance given by the Société Nationale of Godard's violin sonata was on the 22nd of December 1877 after the first performance of Fauré's first sonata, which is why it does not appear in Table 2.6 (it is not specified which one of Godard's four violin sonatas was performed).

Table 2.6 Performances given by the *Société Nationale de Musique* (Listed in chronological order) of Violin Sonatas by French Composers, 1871-1876.[89]

Composer	No. of performances	Year
Édouard Marlois	1	1872
Alexis de Castillon	1	1872
Hector Solomon	1	1872
Louis Diémer	1	1873
Paul Lacombe *	1	1873
Édouard Lalo	1	1873
Théodore Gouvy	1	1875

* Which Lacombe Violin Sonata is not known, Opus number not specified

2.4 The violin sonatas of Godard, Gouvy, Diémer, de Castillon and Lalo

The violin sonatas I have chosen to study in detail were composed just prior to the foundation or during the early years of the Société Nationale. They are the sonatas of Benjamin Godard (No 1 in C minor 1866), Alexis de Castillon (1868), Théodore Gouvy (1873), Louis Diémer (1873) and Edouard Lalo (1873), which are representative of the sonatas composed in France at that time.

The sonatas of Godard, Gouvy, Diémer and Lalo are clearly influenced by the great German and Austrian composers of the late eighteenth and early nineteenth century. That influence is not entirely surprising if we consider the fact that Benjamin Godard, who was well known in Germany, studied at the Conservatoire with Henri Reber. Reber had been a student of the

[89] Table compiled from data derived from Michel Duchesneau, *L'avant-garde musicale et Ses Sociétés à Paris de 1871 à 1939* (Liège: Mardaga, 1997).

Czech composer, Anton Reicha, who prior to his tenure at the Conservatoire de Paris had studied composition in Austria, and was a good friend of both Haydn and Beethoven.

Théodore Gouvy visited Germany frequently throughout his life, dividing his time between Paris and various German cities. During his career Gouvy's music was better received in Germany than in France, and as he grew older he spent increasingly more time in Germany.[90] Both Gouvy and Godard would undoubtedly have been influenced by the genre and styles being used in Germany and would have tailored their works to appeal to the taste of their German audiences.

Diémer was taught composition by the French composer Ambroise Thomas who had a great admiration for the works of both Mozart and Beethoven and composed works reminiscent of Beethoven.[91] Diémer would also have had a great knowledge of the chamber works of Beethoven, Mozart and Haydn, as he was the pianist of the *Société Alard et Franchomme* from 1860 to1871.

Lalo was taught composition privately by the Austrian pianist Julius Schulhoff, and for many years had made a living as a violinist, violist and teacher. Like Diémer, Lalo would have had an intimate understanding of the chamber works of Mozart, Beethoven, Haydn and Mendelssohn, not only because he was violist and second violinist of the Armingaud Quartet,

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[90] Jeffrey Cooper & Cormac Newark, " Gouvy, Louis Théodore", in *The New Grove Dictionary of Music and Musicians*. 2nd ed, (London: Macmillan Publishers Ltd., 2001), 237.

[91] Richard Langham Smith, " Ambroise, Thomas (Charles Louis)", in *The New Grove Dictionary of Music and Musicians*. 2nd ed, (London: Macmillan Publishers Ltd., 2001), 403.

but also because he would have heard the performances of instrumental sonatas performed as part of the Armingaud Quartet concert series.

It must also be remembered that since the eighteenth century Haydn had been very popular in France:

> Haydn provoked less resistance among the French than any other composer of the classic period. The balance of form and idea in his work, the well-designed proportions, the adjustment of dynamics, the avoidance of procedures that might be thought disturbing or abrupt or too much burdened by ideas; the singing qualities of his melodies, all this and more appealed to the spirit of eighteenth-century France. [92]

Cooper believes that those same "qualities of Haydn's music appreciated in the eighteenth-century France remained prime criteria for nineteenth-century audiences and musicians evaluating the instrumental music of their contemporaries".[93]

The English music critic, Henry F. Chorley, writing on composition in France in 1841, said:

> [The French lack] the possession of that poetical enthusiasm, balanced by sound and ancient science – that sufficiency of fantasy and sufficiency of judgement united –

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[92] Leo Schrade, "Beethoven in France, the Growth of an Idea" (New Haven: Yale University Press. 1942), 15; quoted in Jeffrey Cooper 131.
[93] Cooper, 131.

> necessary to combine elements of melody and harmony, for the production of such masterpieces as Haydn, Mozart and Beethoven have left.[94]

With both critics and contemporary composers regarding the works of Haydn, Mozart and Beethoven so highly, it is not surprising that many composers of this period modelled their works on these "great masters".

The influence of Haydn, Mozart, and Beethoven on the Sonatas of Godard, Gouvy, Diémer, Lalo, and to a lesser extent that of de Castillon can be seen in many different ways. Traditional forms are frequently used, first movements that strictly adhere to classical sonata form, theme and variation movements, rondos, sonata rondo form, and scherzos. For example in Lalo's violin sonata op.12 in D major, the first movement (*Allegro moderato*) is in sonata form, the second movement (*Andante con moto*) is a theme and set of variations and the final movement (*Rondo*) is in sonata rondo form.

The musical phrasing used is classical with balanced and even phrases. This reflects not only the influence of the Viennese school but also that of Anton Reicha and, most probably, of many other teachers of composition at the Paris Conservatoire. In his *Treatise on Melody*, Anton Reicha strongly advocated the use of balanced and even phrases, even stating in reference to the seven-measure rhythm that "a seven-measure rhythm cannot be permitted, for

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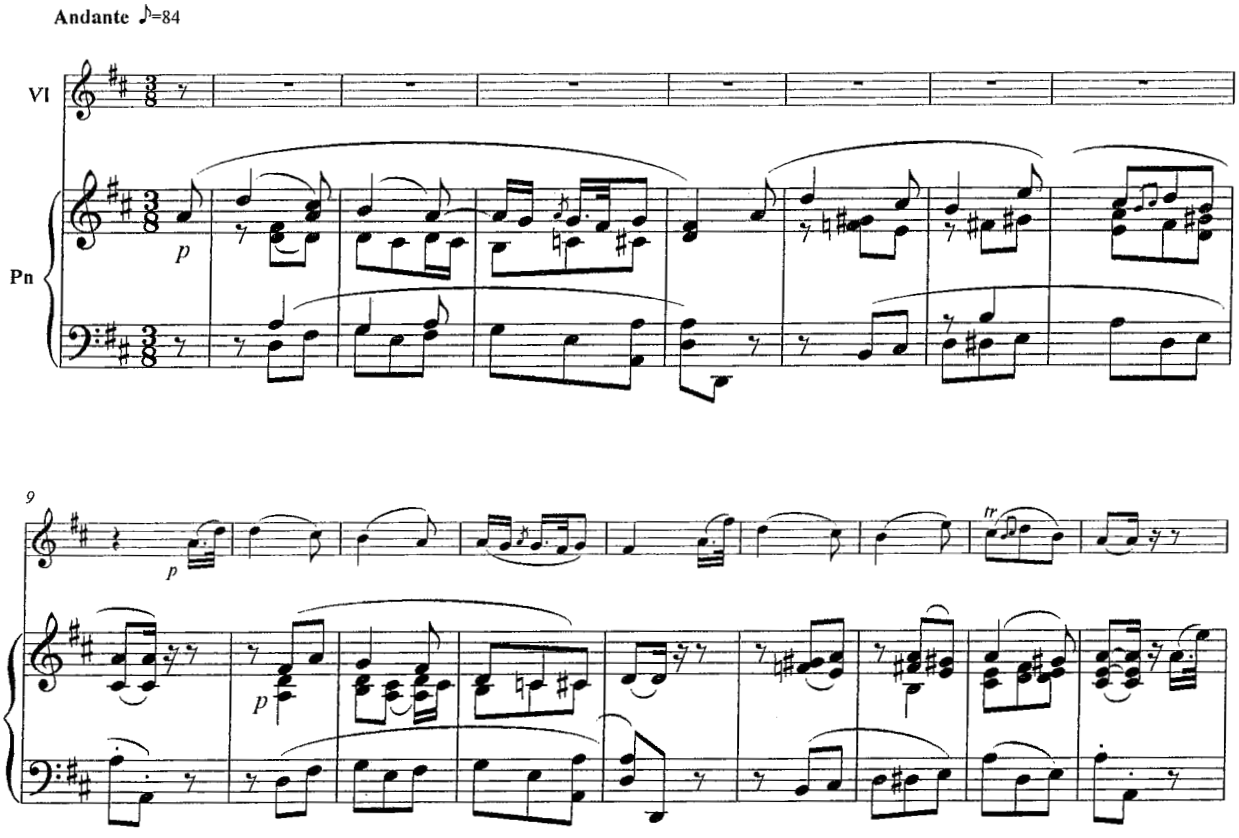
[94] Chorley, *Music and Manners in France and Germany: a Series of Travelling Sketches of art and Society.* vol. 3 (London: Longman, Orme, Brown, Green, and Longmans, 1841), 63 and 64; quoted in Jeffrey Cooper, 150.

it cannot be divided into two or three equal parts".[95] The following example of the Gouvy violin sonata is an excellent example of these balanced and even phrases.

Ex. 4 Theodore Gouvy: Violin Sonata in g minor op.61 (1873), 2nd movment bars 1-16.



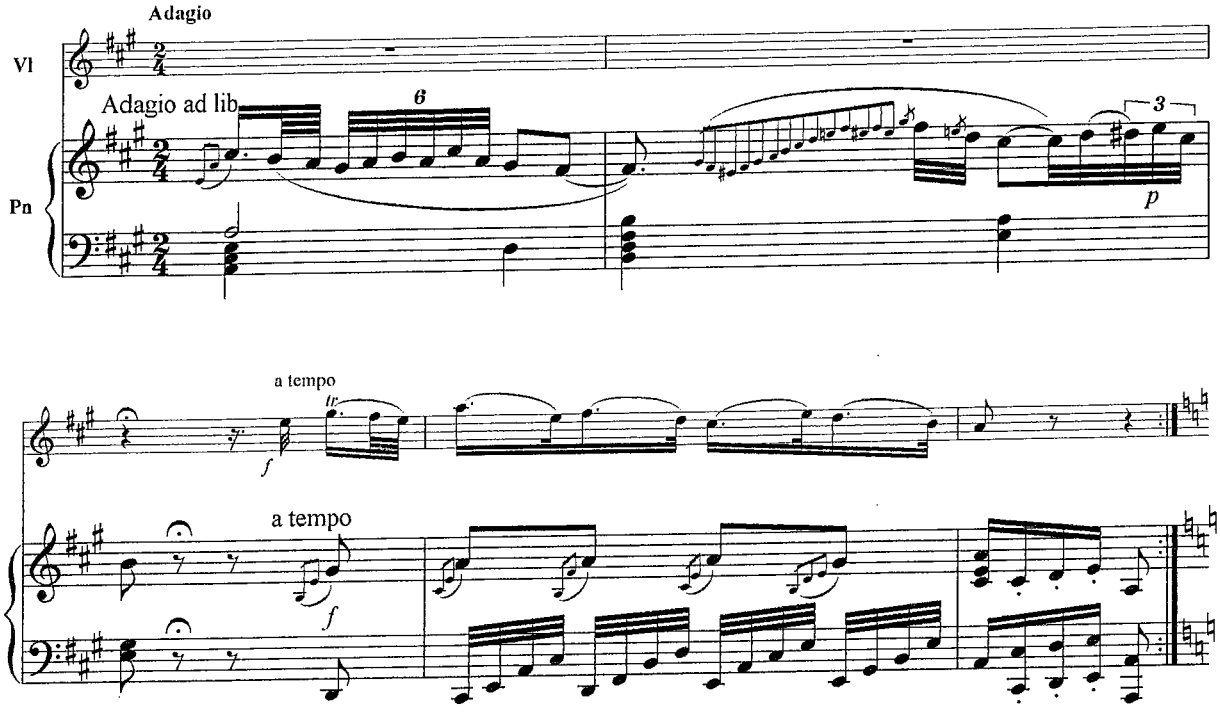
[95] Anton Reicha, *Traité de Mélodie* (Paris: 1814). Translated by Peter M Landey. (New York: Pendragon Press, 2000), 29.

No new material is ever presented within development sections; the majority of material used is mostly taken from fragments of the first and second theme subjects, a technique used by Haydn and Mozart in their early violin sonatas. Development sections that are shorter than the exposition is also very common. For example, in the first movement of Lalo's sonata, the development section is only 40 bars long compared to the exposition which comprises 60 bars. In Benjamin Godard's first sonata, the development section has only 30 bars compared to an exposition of 110 bars.

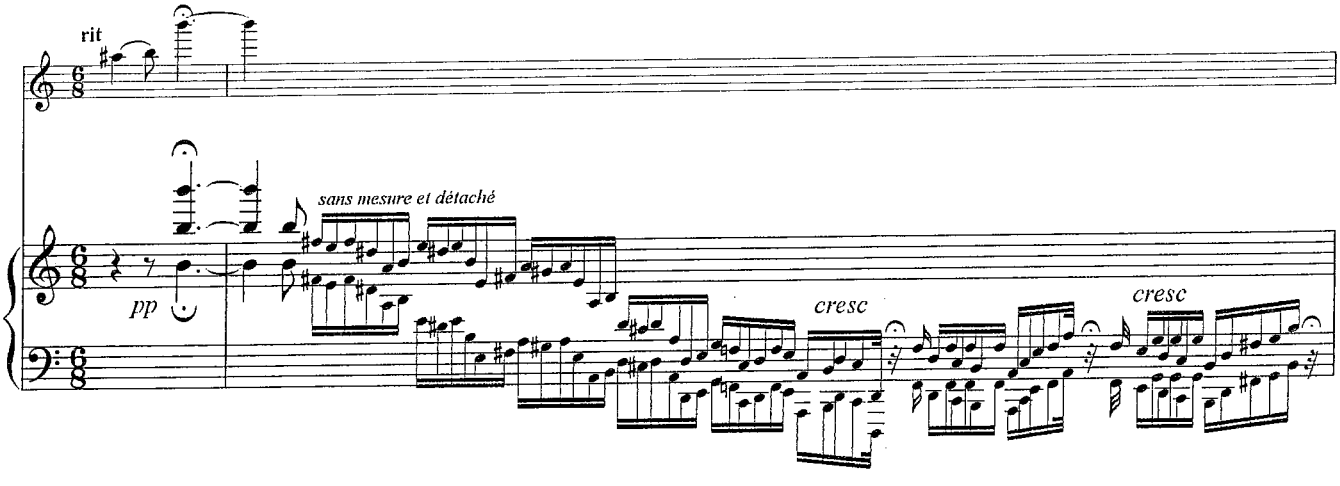
Clearly defined *Maggiore* and *minore* sections were not only a common feature in the early sonatas of Haydn and Mozart but also of the sonatas written for violin and harpsichord during the eighteenth century. Louis Diémer in the *andante* second movement of his violin sonata has three clearly marked sections: the first section *maggiore,* the second *minore* and the third a return to the first *maggiore* section.

Mozart and Beethoven often used short cadenzas in their sonatas, for example, Mozart in the *andante* movement of his A major violin sonata (K 305) and Beethoven a quasi cadenza in the *Andante con Variazoni* movement of his *Kreutzer* sonata. Both Lalo and de Castillon used short cadenzas in the slow movements of their sonatas. Interestingly, de Castillon's cadenza is written for the piano with the violin being given rests, which is in keeping with the tradition of Mozart and Haydn who saw the piano as being the dominant instrument.

Ex. 5 Wolfgang Amadeus Mozart: Violin Sonata in A major (K 305), cadenza from the 2nd movement.

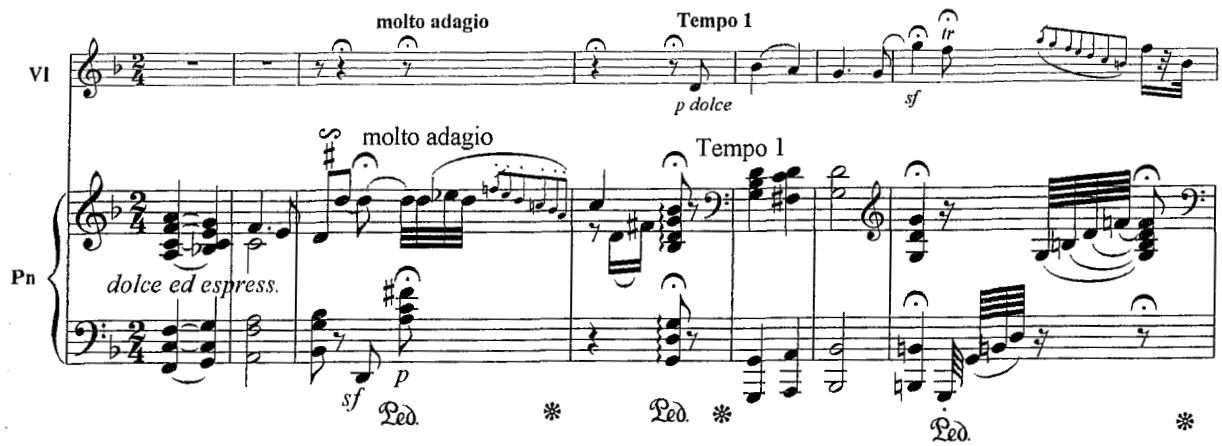


Ex. 6 Alexis de Castillon: Violin Sonata in C major op.6 (1868), cadenza from the 3rd movement.

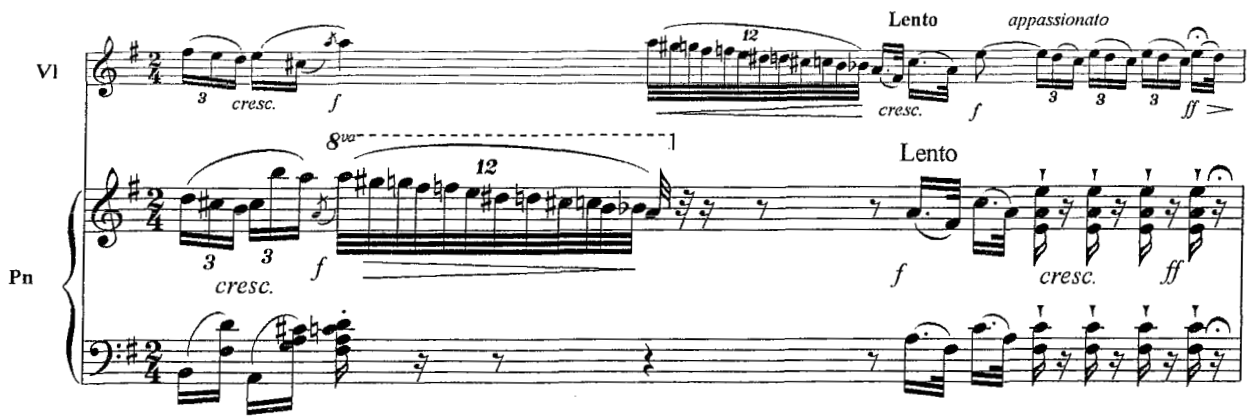


Lalo in contrast gives both instruments an equal role, which is more in the style of the Beethoven *Kreutzer* sonata.

Ex. 7 Ludwig Van Beethoven: *Andante con Variazoni* movement of the *Kreutzer* sonata, quasi cadenza from the 2nd movement.



Ex. 8 Édouard Lalo: Violin Sonata in D major op.12 (1873), cadenza from the 2nd movement.



Although based on classical structures, ideas that were to become standard compositional devices in the violin sonatas written in the later half of the nineteenth century – devices such as increased virtuosity, changing metre, rapidly changing contrasting sections, the use of modes, recitative-like sections, and cyclicism – can already be seen in the sonatas of Godard, Gouvy, Diémer, Lalo and notably in the de Castillon.

Of all five sonatas, the violin sonata of Alexis de Castillon seems to be looking more forward than backward. Although Castillon was an ardent student of the early works by Beethoven, Schumann and Bach, Cooper states that his music, though inconsistent, "deserves recognition for its tonal, formal innovations and fiery expressiveness".[96] The cause of this inconsistency is perhaps de Castillon's struggle to compose a work that not only pays homage to the "great masters" but also includes many of the ideas that were to become standard devices in the works of Fauré, Saint-Saëns, Franck and their contemporaries. This work in some aspects could be considered the forefather of the French romantic violin sonata, and the link between the early sonatas of Lalo, Godard and Gouvy, and those of Franck, Fauré and Saint-Saëns.

The most noticeable difference between the sonatas written in France between 1866 and 1877 and those of Haydn, Mozart and Beethoven is the greater equality between the violin and the piano parts. During the late eighteenth and early nineteenth century, the piano was considered to be the dominant instrument, the works being sonatas for piano with violin accompaniment.

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[96] Cooper, 201.

As Carl Czerny wrote in his remarks on Anton Reicha's *Course of Musical Composition* with regards to pianoforte compositions with accompaniment:

> [In the Solo-Sonata] the added instrument may be either subordinate (merely accompanying), or it may perform *concertante* with the Pianoforte. In the former case, we assign alternately to the accompanying instrument, only the simple and easy passages, and melodies; but, in the later, the difficulties are divided between both.[97]

One point to be stressed at this juncture is that it is unquestionable that there are passages in many of Beethoven's violin sonatas that are undoubtedly virtuosic and concertante in style. The *Kreutzer* sonata is an example. However, although there are many concertante passages in the violin part of this great work, there are still many sections where the violin plays as stated above "a subordinate [merely accompanying]"[98] role for example, in bars 213-230 in the first movement.

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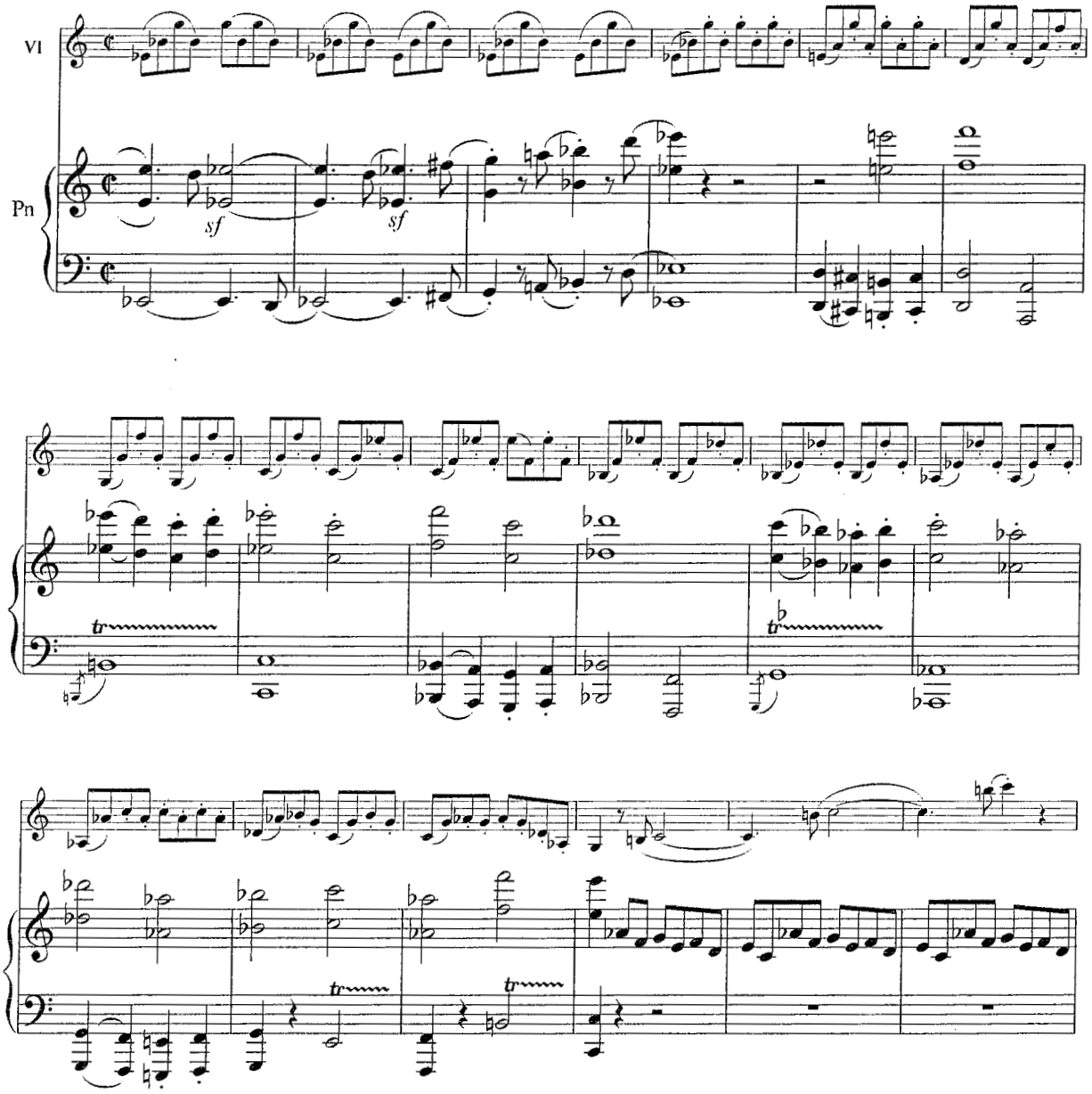
[97] Anton Reicha *Course of Musical Composition, or Complete and Methodical Treatise of Practical Harmony, Translated from the original with the Remarks of Carl Czerny* (1st ed. Paris: 1816-1818, Vienna: 1832). Translated from the German by Arnold Merrick, ed. J. Bishop. (London: R. Cocks & C°, 1854), 342.

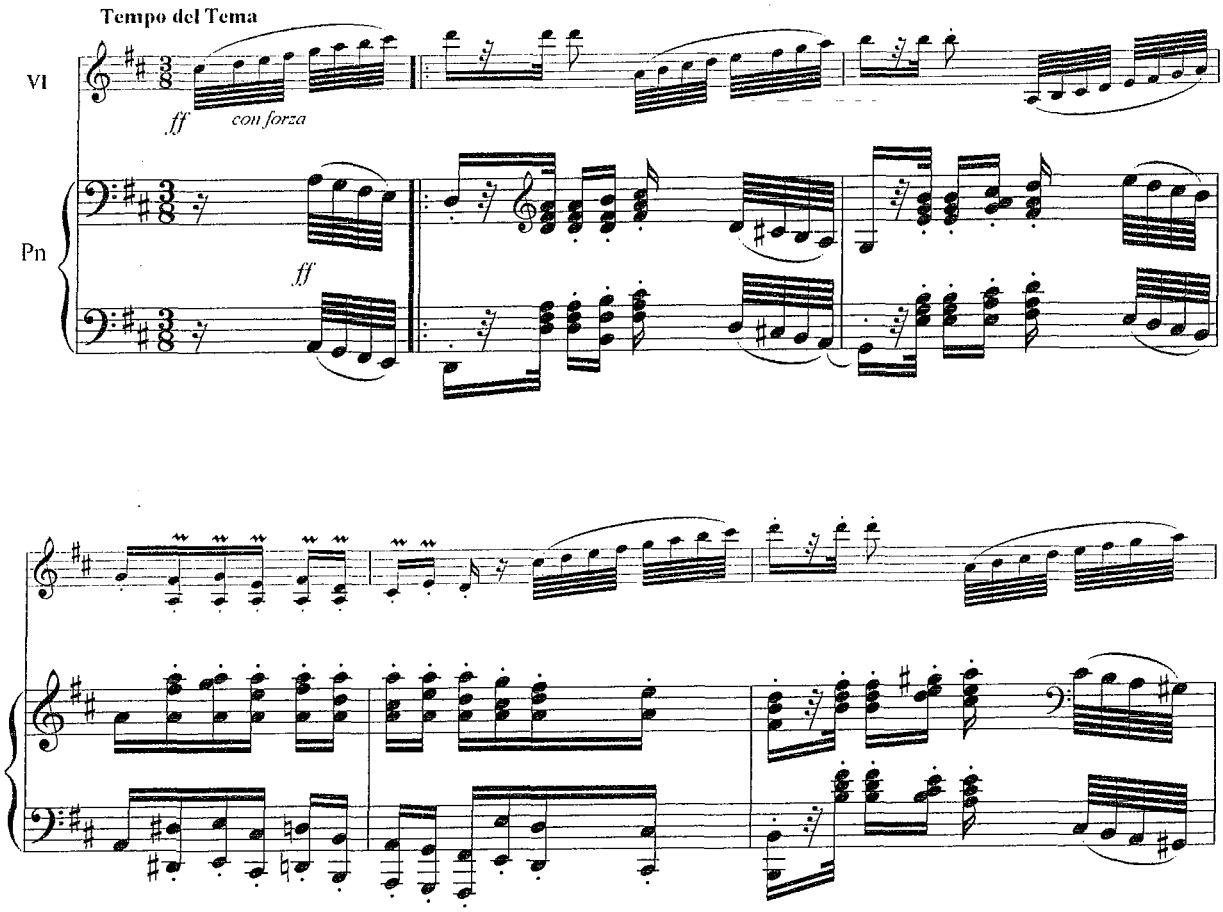
[98] Reicha, 342.

Ex. 9 Ludwig Van Beethoven: *Kreutzer* sonata 1st movement bars 213-230.

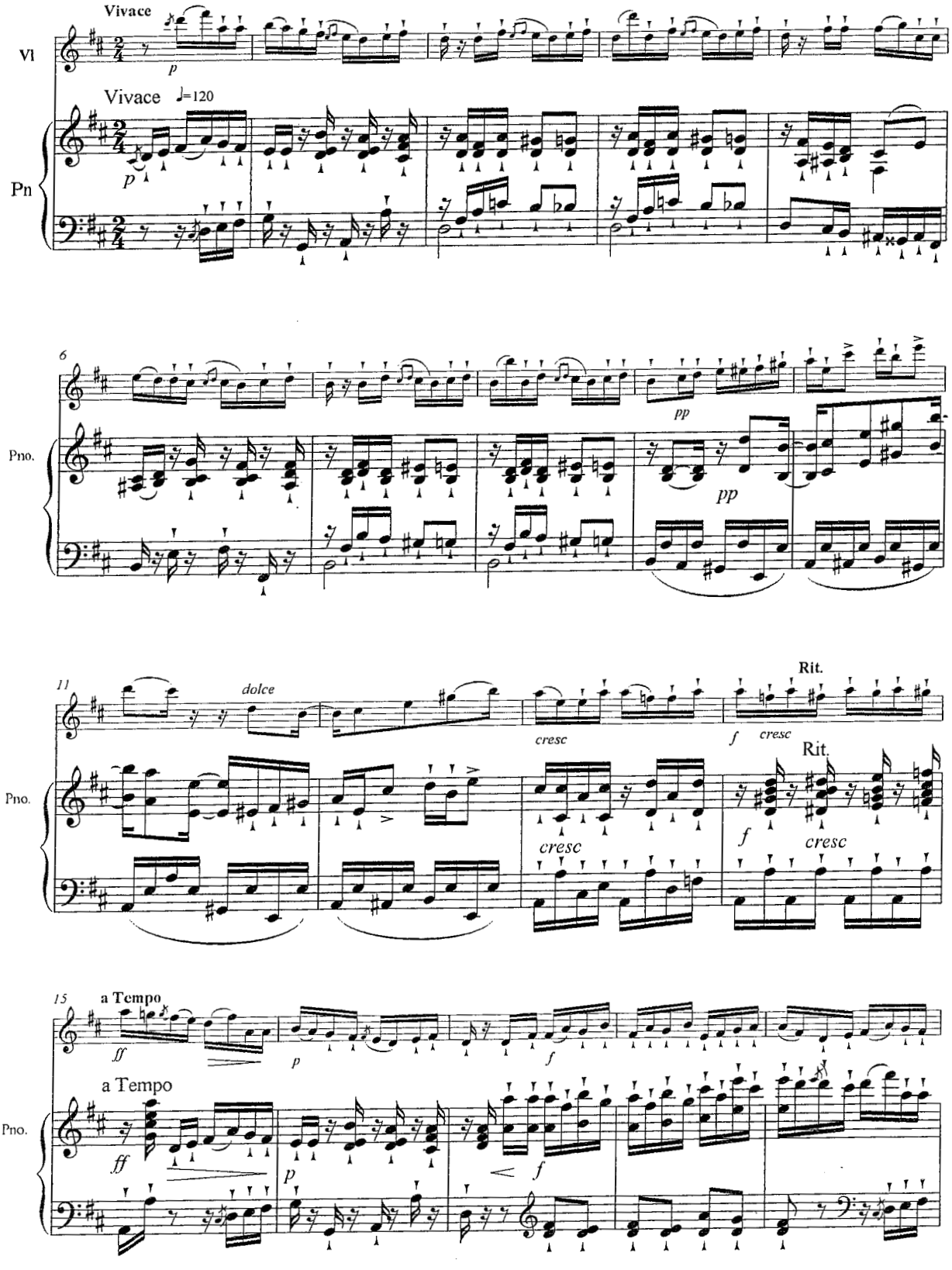


These sections of "accompaniment" are non-existent in the sonatas of Godard, de Castillon, Gouvy, Diémer and Lalo; the violin in those works is given a much more dominant role. This greater equality between parts would once again be due to the influence of the Franco-Belgian school, as well as the sonatas written by Alkan, Baillot and Vieuxtemps, which were concertante in style, contributing to an increased virtuosity in both parts. This increased virtuosity can be seen in both the fourth variation of the second movement of Gouvy's violin sonata with its hemidemisemiquaver runs in 3/8, as well as the last movement of the Lalo sonata with its *perpetuum mobile*-like opening in both the piano and violin

Ex. 10 Theodore Gouvy: Violin Sonata in g minor op.61 (1873), 2nd movement.



Ex. 11 Édouard Lalo: Violin Sonata in D major op.12 (1873), 3rd movement bars 1-19.



Virtuosity in both the violin and piano parts is apparent not only in the sonatas of Godard, de Castillon, Gouvy, Diémer and Lalo, but it also dominates the later sonatas of the nineteenth century. Ironically all these sonatas were still published under the title *Sonata for Piano and Violin* in keeping with the classical tradition.

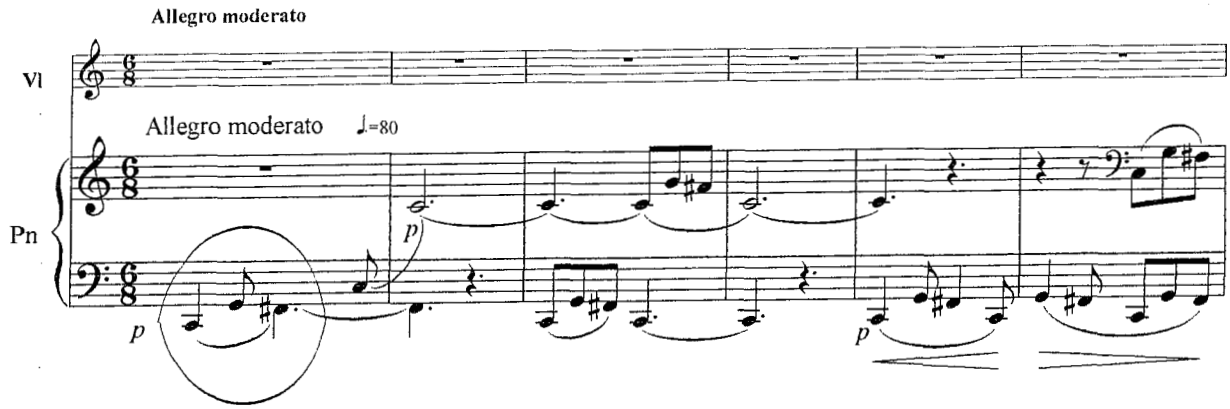
The use of changing metres, as well as rapidly changing contrasting sections, were compositional devices that became important to the structure of the sonatas written at the turn of the twentieth century in France. Attempts at this can already be seen in the sonatas of Gouvy and de Castillon. In the last movement of Gouvy's sonata, for example, there are three different changes of metre, the first in 2/2, the second also in 2/2 where a crotchet equals the value of a minim from the previous section and the third in 6/4. Another example is the first movement of the de Castillon sonata where towards the end of the movement there are five rapidly changing contrasting sections, a section of six bars in cut common where ♩= 76, followed by an *a tempo* section in 6/8 of 35 bars where ♩.= 80, followed by a *plus vite* section of 50 bars where ♩. = 112. This is followed by a *beaucoup plus lentement* section of 21 bars where ♩. = 56 before returning to the *1^er^ Mouvement* where ♩. =80.

The use of modal elements in the violin sonata was later to become common practice for Fauré and many of his contemporaries. Interestingly enough, Alexis de Castillon used modes in the first and third movements of his extraordinary violin Sonata op.6 in C Major of 1868. Vincent d'Indy refers to the third movement *andante* as having "harmonies based on the third

Gregorian mode"[99] (the Phrygian mode), whilst Cooper has described the opening section of the first movement as follows:

> One can imagine the listeners' mystification upon hearing the opening of the Violin Sonata in C Major Op.6: a motif built upon C, F-sharp, and G, introduced by the piano, quickly settles into a contrametrical ostinato pattern that emphasizes the tritone C to F-sharp; soon the violin enters (above the ostinato), seeming to be in the Dorian mode on D, and accompanied by D minor chords on the piano (right hand); .....at bar 37, both resolve to C, while the Lydian-sounding ostinato continues relentlessly.[100]

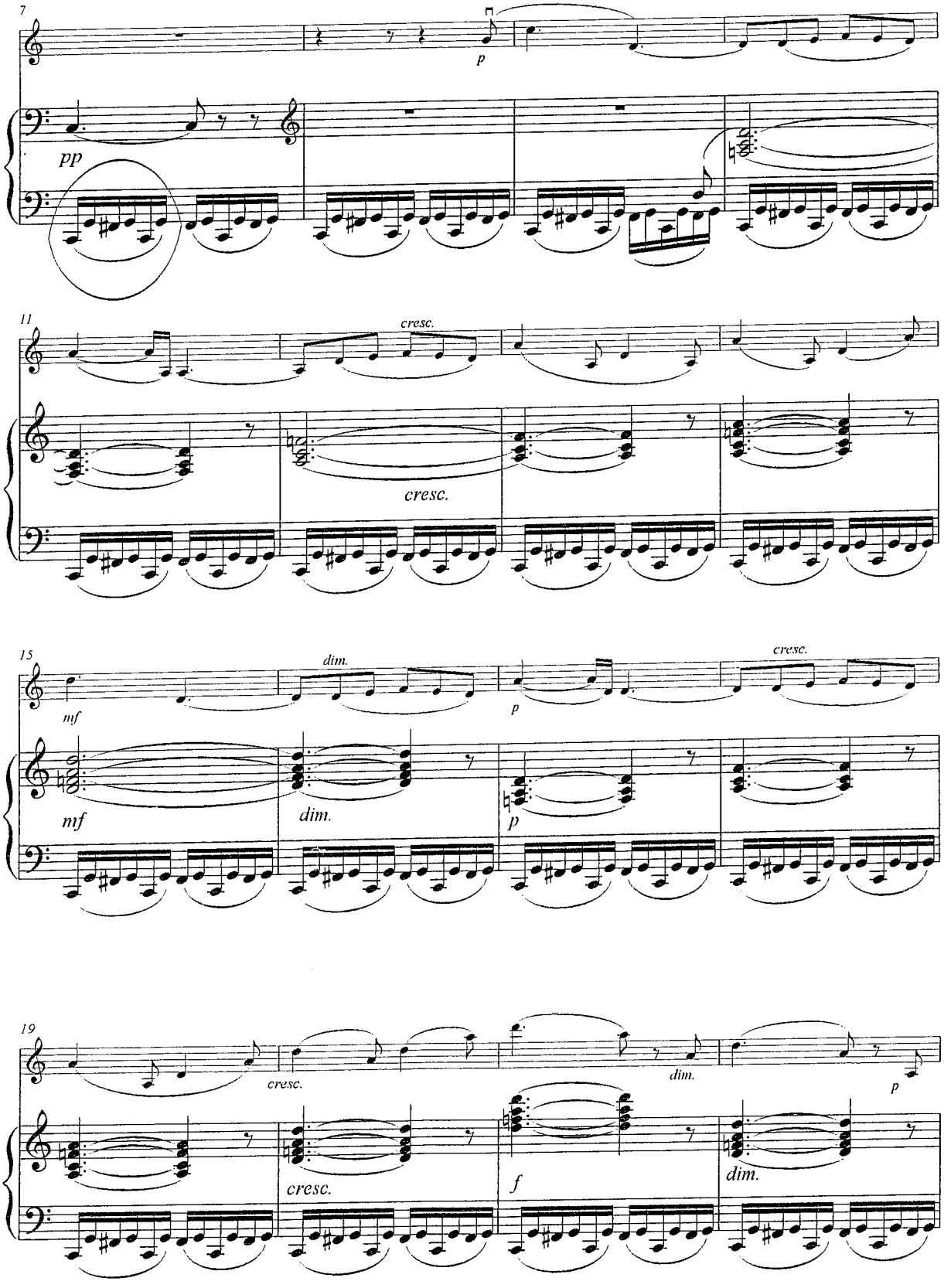
Ex. 12 Alexis de Castillon: Violin Sonata in C major op.6 (1868), 1st movement bars 1-38.



[99] Vincent d'Indy, "Alexis de Castillon," in *Cobbett's Cyclopedia of Chamber Music*, Vol.1; quoted in David Austin Shand, "The Sonata For Violin and Piano from Schumann to Debussy 1851-1917" (Ph.D. diss., Boston University, 1948), 264.

[100] Cooper 195 & 201

Ex. 12 continued



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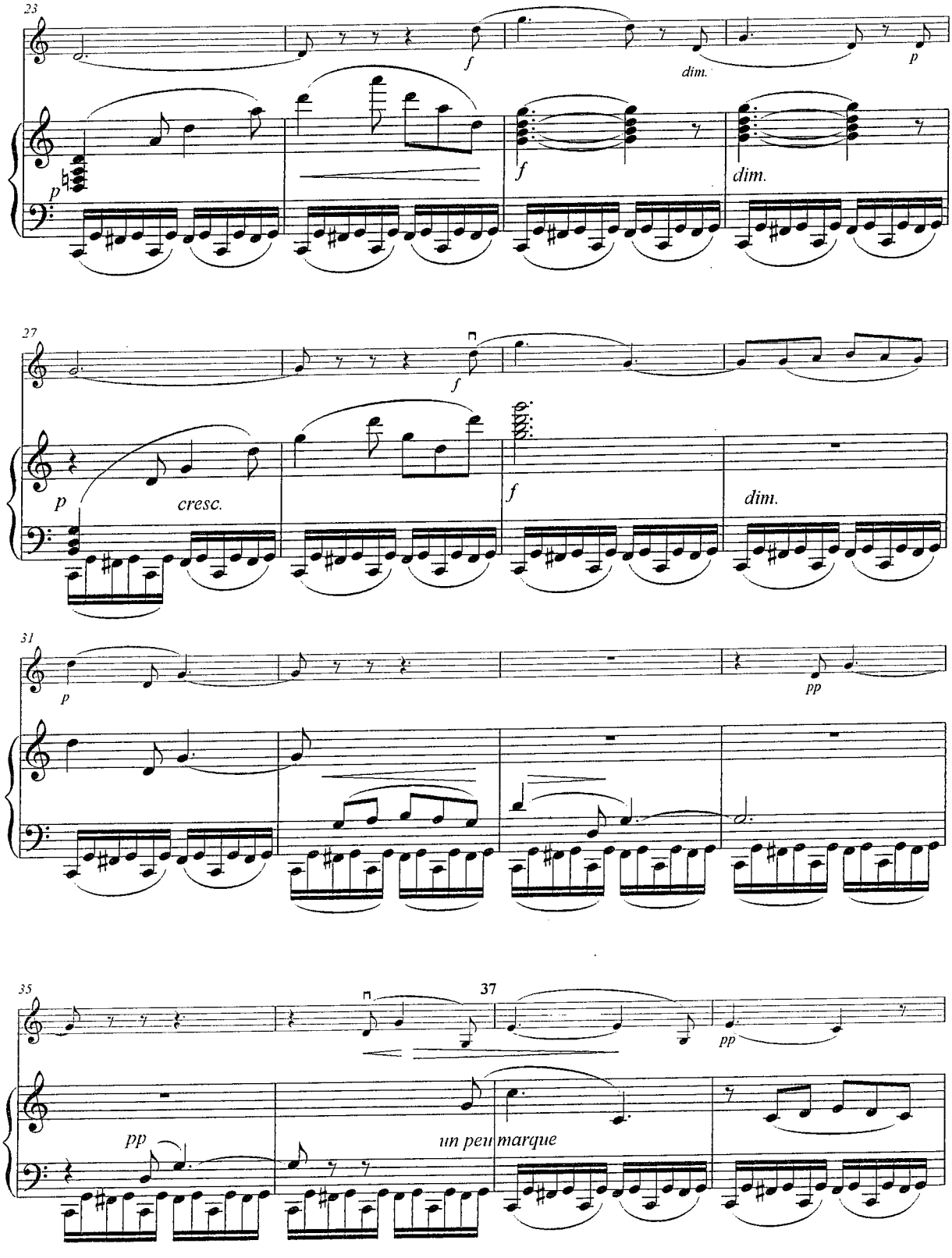
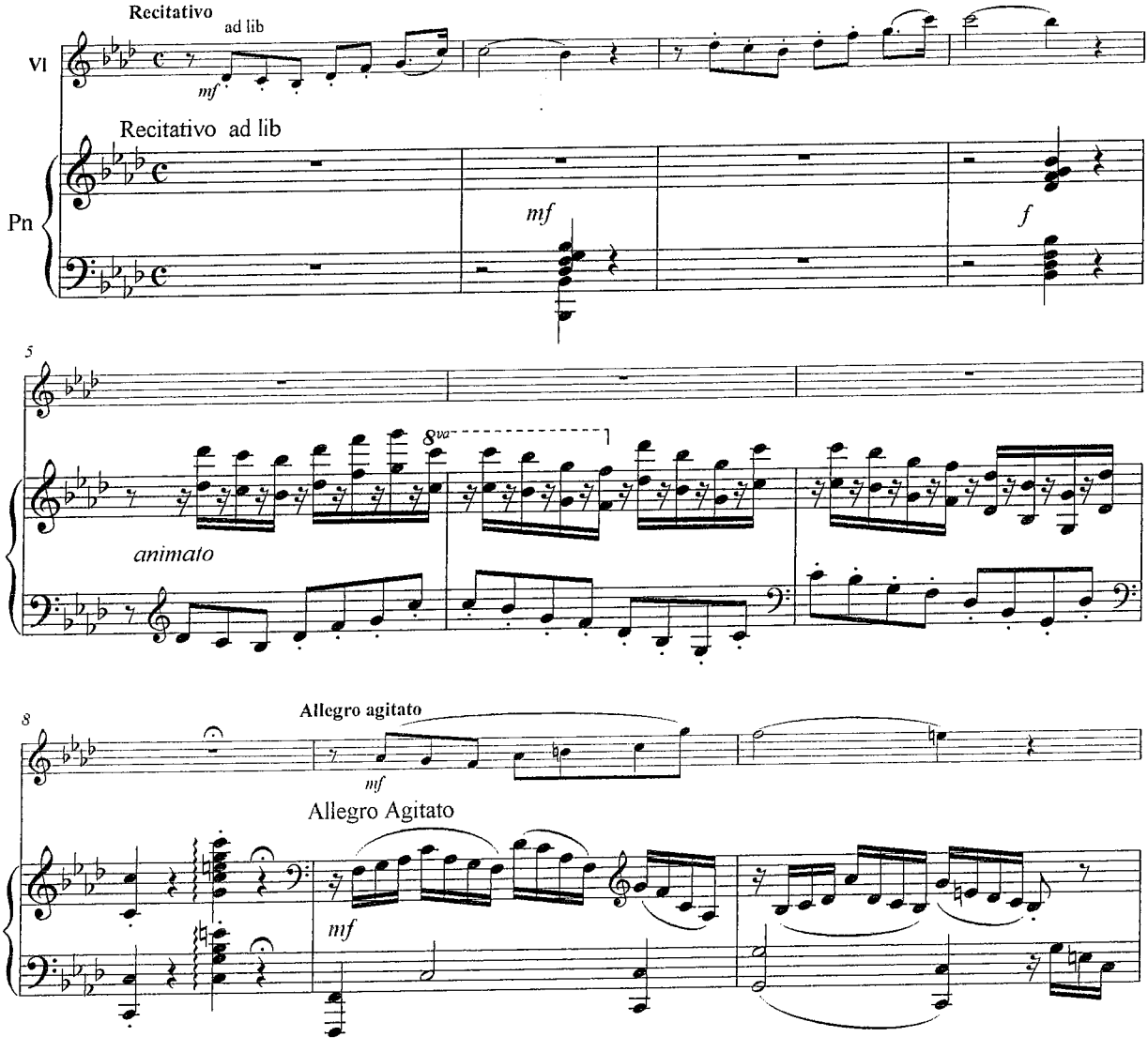


With the immense popularity of opera in France, it is not surprising that techniques from opera found their way into the French violin sonata. This vocal tradition must have contributed greatly to Louis Diémer's use of a *Récitative ad libitum* section in the introductory bars of the final movement of his violin sonata. Diémer himself would have been influenced by his teacher Ambroise Thomas who was the composer of many well-known operas. Thomas's teacher, Jean-François Le Sueur not only composed operas himself but had also been the choirmaster at Notre Dame.

The use of recitative-like sections was a compositional device that was frequently used in the violin sonatas written in France at the beginning of the twentieth century. These recitative-like sections have been referred to as being "inherited from Franck",[101] no doubt because of the famous *Recitativo-Fantasia* movement of his violin sonata. However it seems that Diémer was the first French composer of the nineteenth century to have used such a device in a violin sonata and in part must have influenced Franck.

[101] Marc Wood, "Pierné in perspective: Of Church and Circus," *Musical Times* 143:1878 (Spring 2002): 49.

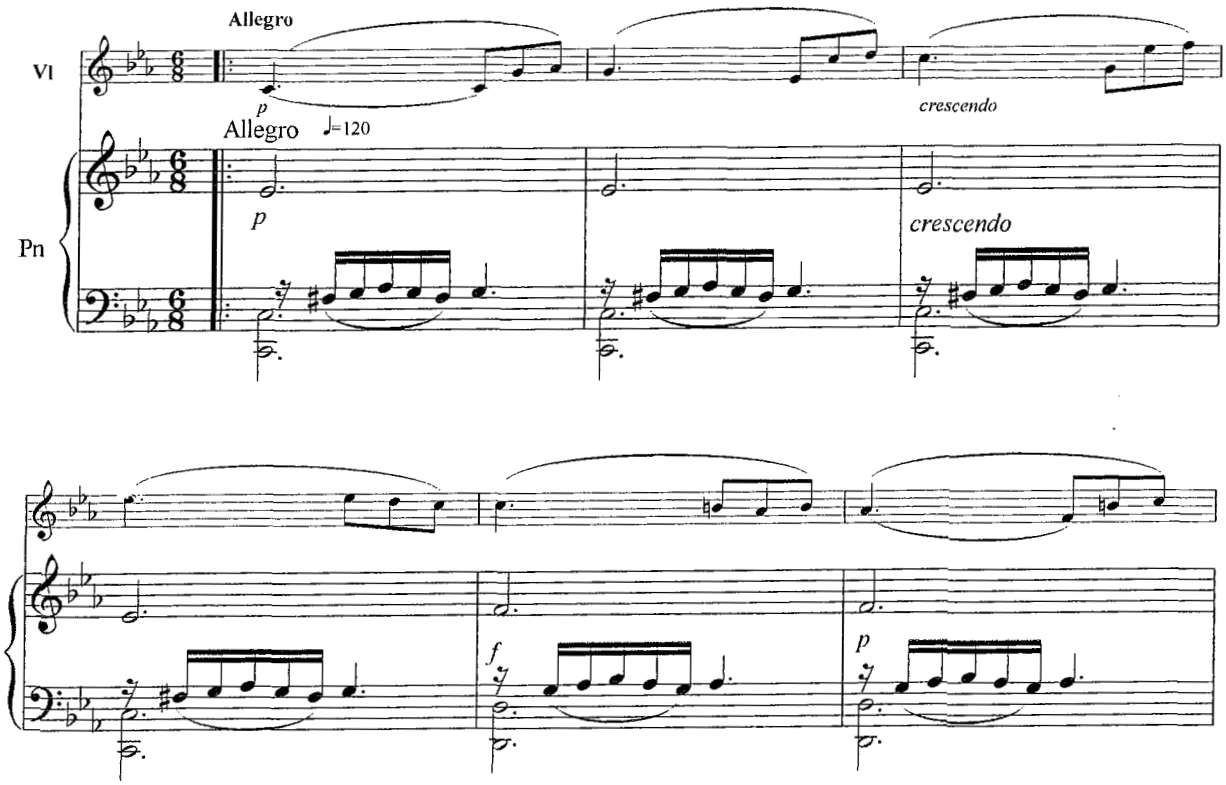
Ex. 13 Louis Diemer: Violin Sonata in F major op.20 (1873), final movement bars 1-10.



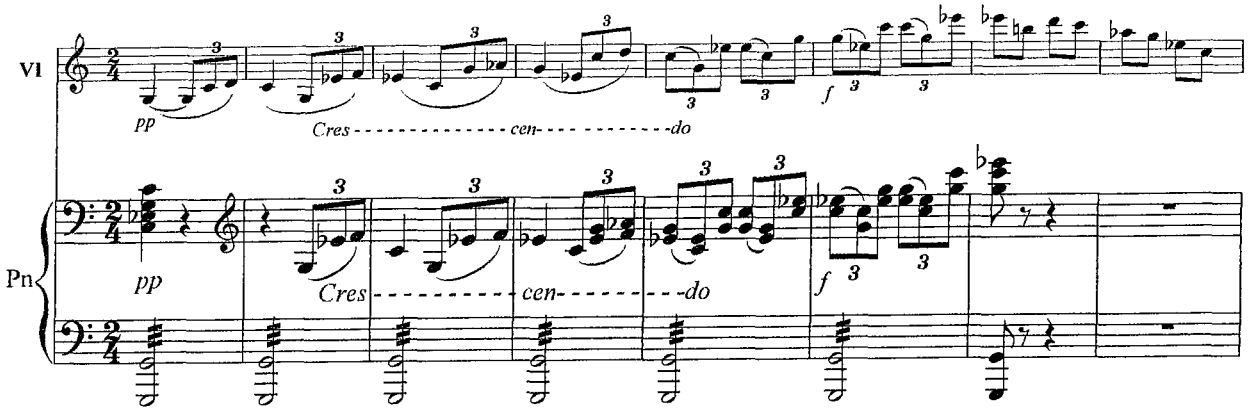
Cyclicism was another compositional device that became increasingly popular with both French and foreign composers in France during the nineteenth century. Luigi Cherubini used cyclic devices in his sixth string quartet. Franz Liszt is well known to have used cyclicism in many of his compositions, as did Berlioz when he used his *idée fixe* in the *Symphonie fantastique.*

César Franck and his students, in particular Vincent d'Indy, were all great advocates of the use of the cyclic principle. What is interesting is that in 1866 Benjamin Godard attempted a very simple version of this in his sonata where a theme from the first movement is stated, transformed slightly, and used in the coda of the last movement of this work.

Ex. 14 Benjamin Godard: Violin Sonata No.1 in c minor op.1 (1866), 1st movement bars 37-42.



Ex. 15 Benjamin Godard: Violin Sonata No.1 in c minor op.1 (1866), final movement bars 179-186.



The violin sonatas written in France during the first three quarters of the nineteenth century though relatively unknown, occupy a small but important place in the history of the violin sonata in France. The sonatas written by Bertini, Vieuxtemps, Alkan and Baillot without doubt kept a very small flame flickering for a genre in France that during the early nineteenth century was almost non existent. Those works as well as the sonatas of Godard, de Castillon, Gouvy, Diémer and Lalo all contributed to the renaissance of French chamber music and more importantly of the violin sonata as a genre. Those early works bear unquestionably the hallmarks of the great Viennese composers but they nevertheless provided the framework and inspiration that influenced Saint-Saëns, Fauré, Franck and their contemporaries not only to write their more famous sonatas for violin, but contributed in creating a distinctive French genre.

Chapter 3

The violin sonatas performed at the Société Nationale from 1877 to 1895

3.1 The violin sonatas of Fauré, Saint-Saëns and Franck

The year 1877 marks the turning point in the history and development of the French violin sonata. The first performance of Fauré's violin sonata by the Société Nationale on January 27th of that year heralded the emergence of the French romantic violin sonata. From 1877 to 1895, sonatas for violin and piano continued to appear frequently on the Société Nationale programs, with ten sonatas by French composers[102] receiving over twenty-five performances (see Table 3.1 below). Of the ten sonatas for violin and piano that were performed during that period, seven were new works; the remaining works had already been performed at the Société Nationale between 1871 and 1876. They are the sonatas of Benjamin Godard, Georges Pfeiffer and Paul Lacombe. Of the seven sonatas premiered between 1877 and 1892, three were to become, and still are, the cornerstone of the French violin repertoire: Gabriel Fauré's Violin Sonata op.13 in A major (1876), Camille Saint-Saëns' first Violin Sonata in d minor op.75 (1885) and César Franck's Violin Sonata in A major (1886). Without doubt, Fauré's violin sonata was the most popular with six performances given between 1877 and 1895.

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[102] From 1886 onwards sonatas of foreign composers both past and present were also performed at Société Nationale concerts.

Table 3.1 Performances given by the *Société Nationale de Musique* (Listed by Composer) of Violin Sonatas by French Composers, 1877-1895 [103]

Composer	**No. of performances**	**Year**
Gabriel Fauré	6	1877(x2),1878, 1882, 1885, 1890
Benjamin Godard †	4	1877, 1878,1879, 1881
Georges Pfeiffer	3	1878, 1879, 1881
Urbain Le Verrier	1	1882
Paul Lacombe *	1	1884
Camille Saint-Saëns	2	1886, 1887
César Franck	3	1887, 1892, 1893
Marie-Joseph Erb	1	1892
Camille Chevillard	1	1893
Sylvio Lazzari	2	1893, 1895

† Which of the four Godard Violin Sonatas is not known, Opus number not specified

* Which Lacombe Violin Sonata is not known, Opus number not specified

The importance of the sonatas of Fauré, Saint-Saëns and Franck to the French violin repertoire, as well as to the violin sonata in general, is immense. Their fame rests on the fact that they display many characteristics and innovations that were to become the hallmark of the sonatas written in France after 1900. The most important of those innovations were the use of recitative-like sections, cyclicism, modal techniques, organ-like writing, and virtuosic writing.

[103] Table compiled from data derived from Michel Duchesneau, *L'avant-garde musicale et Ses Sociétés à Paris de 1871 à 1939* (Liège: Mardaga, 1997), 232-255.

Those innovations would to some degree have been influenced by the fact that Fauré, Saint-Saëns and Franck were all organists in cathedrals in Paris: Fauré and Saint-Saëns at Sainte Madeleine and Franck at Sainte Clotilde. Throughout their careers, all three composed music for the organ as well as choral music, both religious and secular, that was influenced by idioms from the Renaissance and Baroque periods: idioms such as modes, cyclicism, recitative-like sections and organ-like writing.

Interestingly, these three sonatas show very little innovation in form. Both Saint-Saëns and Fauré use the traditional four movements commonly used in a sonata: the first movement in sonata allegro form, a slow second movement in ternary form, a traditional third movement scherzo-and-trio in the tradition of Beethoven and Mendelssohn, and the classical sonata rondo form for the finale. The first movement of Franck's sonata is also in sonata allegro form; however he uses a sonata form that contains little development,[104] reminiscent of the early violin sonatas written by Haydn and Mozart, as well as the sonatas written for the Société Nationale during its first six years. The second movement is an allegro in ternary form while in the third movement Franck dispensed with the traditional scherzo and replaced it with his now famous *Recitativo-fantasia* movement. Like the sonatas of Saint-Saëns and Fauré, the finale of the Franck sonata is also in a classical sonata rondo form.

[104] William C. Rorick, "The A Major Violin Sonatas of Fauré and Franck: A Stylistic Comparison," *The Music Review* 42:1 (February 1981): 47.

Of the innovations mentioned above, the one that marked the greatest departure from the norm of the time was the use of *recitative ad libitum* passages. Both Franck and Saint-Saëns used recitative-like sections in their sonatas. Whilst there are many references in music literature to Franck's *Recitativo-fantasia* movement, [105] the recitative-like character of the adagio movement of Saint-Saëns' violin sonata seems to have been ignored.

The use of recitative-like sections was common practice in the string sonatas written during the Baroque period and Beethoven used such passages in his op.31 no.2 and op.110 piano sonatas.[106] The French composers of the late nineteenth century seem to be the first composers since the Baroque period to have used recitative-like sections in their string sonatas, notably in their violin and cello sonatas.[107] This was probably due to two factors: the immense popularity of opera in France during the first three quarters of the nineteenth century and the fact that the Franco-Belgian school of violin was strongly influenced by the Italian violinist Viotti.[108] The famous French violinist and teacher Pierre Baillot was an intimate friend of Viotti and thought of himself as Viotti's spiritual son,[109] believing that the secret of Viotti lay in taking the art of singing as a model.

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[105] For example Rorick, 47; and Joël-Marie Fauquet, "Chamber Music in France from Luigi Cherubini to Claude Debussy," Translated by Stephen E. Hefling and Patricia Marley. In *Nineteenth-Century Chamber Music*, ed. Stephen E. Hefling, 287-314. (New York: Schirmer Books, 1998), 306.

[106] Jack Westrup, "Instrumental recitative", in *The New Grove Dictionary of Music and Musicians*. 2nd ed, (London: Macmillan Publishers Ltd., 2001), 4-5.

[107] See Stephen Sensbach, *French Cello Sonatas 1871-1938* (Dublin: The Lilliput Press Ltd., 2001).

[108] Anne Penesco, "La Sonate de Franck et L'Esthétique Post-Romantique du Violon," trans. Pierre Le Guen *Revue Européenne d'Études Musicales* No 1 (1997): 170.

[109] Penesco, 170. trans. Pierre Le Guen.

> The works of Viotti are among those that cannot fail to move when correctly interpreted. Vocal music is the basis for instrumental music; the human voice is the criterion to which all systems should relate; it is for music that essential thing that the other arts must use as a model.....That was Viotti's guide without fail. [110]

In his *Méthode de Violon* (1802), which he wrote in collaboration with Rode and Kreutzer, Baillot laid stress on the fact that the violin's capacity for expression allowed it to "rival the human voice".[111] He recommended that the juries at the Conservatoire's violin competitions should consist of three violinists and a voice teacher to "ensure that the relationship between the instrument and the human voice (considered as a type of violin) be maintained; to assess in short if the student's technique conformed with that of a good singing technique".[112]

This concept of the violin sounding like the human voice can be seen in works written for violin and continuo in France around 1770, for example, in the third variation of the minuet of Alexandre Robineau's sixth sonata where he indicates that the violin should be played "with tenderness and devotion" and by "imitating the human voice".[113]

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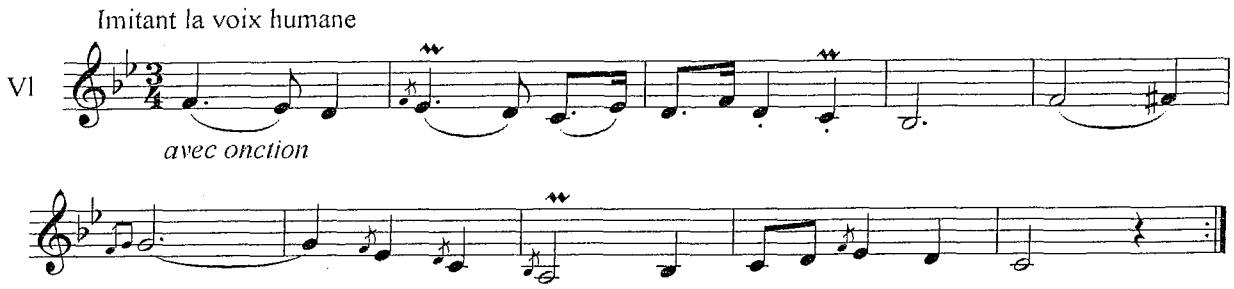
[110] Pierre Baillot, *Notice sur Viotti*, trans. Pierre Le Guen (Paris: Hocquet, 1825), 5; quoted in Penesco, 170.

[111] Penesco, 173. trans. Pierre Le Guen.

[112] Baillot, *Observations relatives aux Concours de Violon du Conservatoire de Musique*, 1835, (published in 1872) trans. Pierre Le Guen, 23; quoted in Penesco, 173.

[113] *Sonates pour violon seul et basse*, dédiées à M. d'Audibert de Lussan, Paris, aux Adresses Ordinaires de Musique trans. Pierre Le Guen, quoted in Penesco, 172.

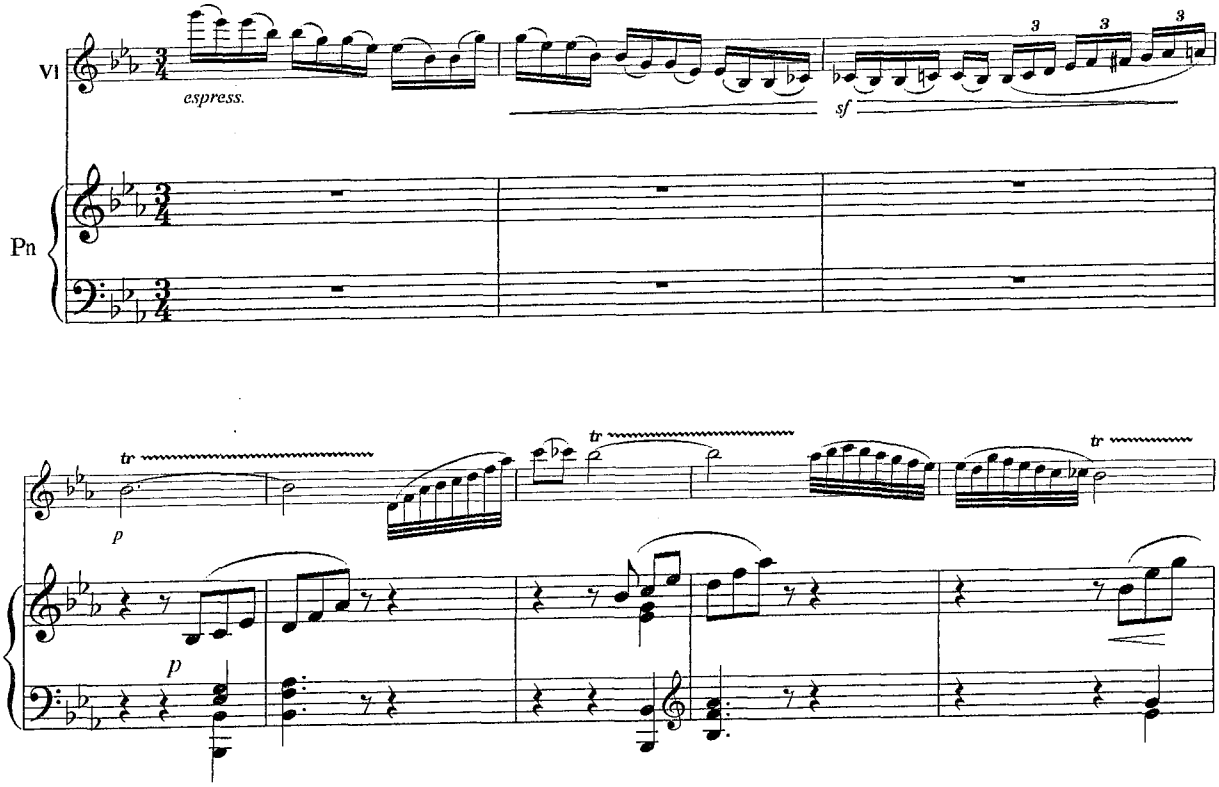
Ex. 16 Alexandre Robineau: Sonata No 6, 3rd variation of the minuet.



If we consider the fact that both Saint-Saëns and Franck dedicated their violin sonatas to former pupils of the Franco-Belgian school, namely Martin Marsick and Eugene Ysaÿe, both of whom had a direct link to Baillot (see Appendix 3), it is not surprising that Saint-Saëns and Franck would have been influenced by the human-voice-like qualities of Marsick's and Ysaÿe's playing when composing the recitative-like sections of their sonatas.

While it is true that Louis Diémer had used a short *recitative ad libitum* section in the introductory bars of the third movement of his violin sonata (1873),[114] the recitative-like sections of both Saint-Saëns and Franck's sonatas are longer and more complicated. Although not titled *recitative ad libitum*, the recapitulation of the adagio second movement of Saint-Saëns' first violin sonata is written in a recitative style, the violin given many flourishing runs whilst the piano plays block chords underneath.

Ex. 17 Camille Saint-Saëns: Violin Sonata No.1 in d minor op.75 (1885), 2nd movement bars 61-68.



In contrast, the piano is given rests in the opening of the recitative-like section of the third movement of Franck's sonata titled *Recitativo-Fantasia*, whilst the violin plays an almost cadenza-like passage that is like a cry of anguish. Interestingly, Eugène Ysaÿe, Alfred Dubois, Jacques Thibaud and Georges Enesco, all great violinists of the late nineteenth century in France, stressed the fact that in the opening recitative-like section of this movement it is essential that the violin must speak.[115]

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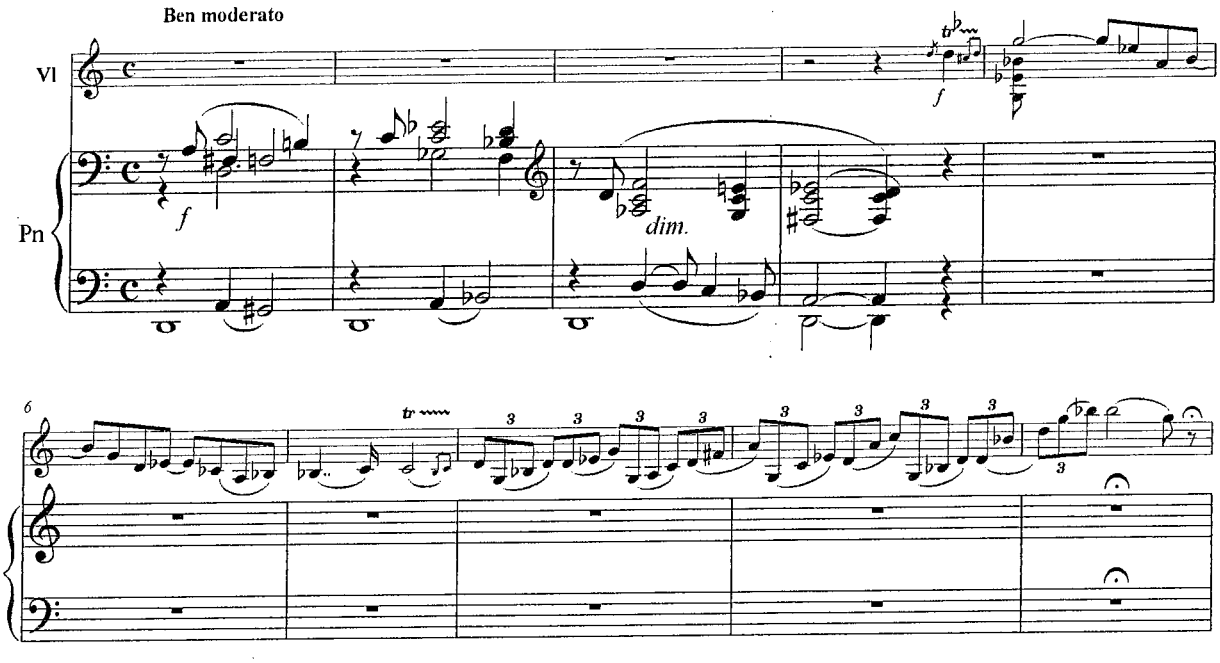
[114] See chapter 2

[115] Penesco, 175. trans. Pierre Le Guen.

Ex. 18 César Franck: Violin Sonata in A major (1886), 3rd movement bars 1-10.



As mentioned in chapter 2, cyclicism (or thematic transformation) was a compositional device used by both French and foreign composers in France throughout the nineteenth century. Luigi Cherubini, Hector Berlioz and Franz Liszt all used cyclical devices in their works: Cherubini in his sixth string quartet where phrases from the preceding three movements reappear successively in the finale movement of that work,[116] Berlioz in his *Symphonie Fantastique* where his *idée fixe* recurs in each movement though transformed according to its context and Liszt in his *Eine Faust-Symphonie* where the Faust and Gretchen themes are transformed in the Mephistopheles movement.[117]

[116] Jeffrey Cooper, "The Rise of Instrumental Music and Concert Series in Paris 1828-1871." (Ph.D. diss., Cornell University, 1981. Michigan: UMI Research Press, 1983), 182.

[117] Hugh Macdonald, "Transformation, Thematic", in *The New Grove Dictionary of Music and Musicians*. 2nd ed, (London: Macmillan Publishers Ltd., 2001), 727.

Saint-Saëns' and Franck's use of cyclicism was to some extent due to the influence of their predecessors Cherubini and Berlioz. The greatest influence, however, would have been that of Liszt, who was a great friend of both composers and offered throughout their careers healthy criticism in relation to many of their compositions.

The cyclicism of Franck and that of Saint-Saëns differ in many respects. Jeffrey Cooper believes that the cyclicism used by Franck is more advanced than that used by Cherubini in his sixth string quartet, "in that Franck not only reiterated themes, but also transformed them, making a few serve as material for the entire work–thus being economical while building in unity." [118] In comparison, he believes the cyclicism used by Saint -Saëns is "halfway between the cosmetic cyclicism of Cherubini and the integral structural cyclicism of Franck's works".[119]

Franck's use of the cyclic form is truly remarkable. The opening theme of the first movement of his sonata (a two-bar motif) reappears in many different guises throughout the other movements of his work.[120]

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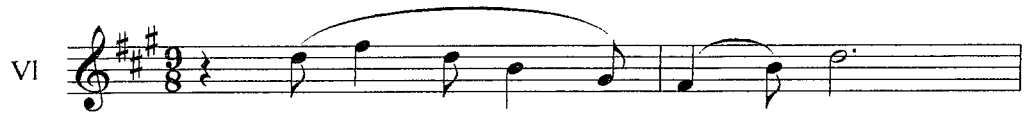
[118] Cooper, 193.
[119] Cooper, 203.
[120] The following analysis of Franck's violin sonata has been informed by data derived from Paul Landormy, *La Musique Française de Franck à Debussy*. 5th ed. (Paris: Gallimard, 1943), 49-52, and William C. Rorick, 48-49.

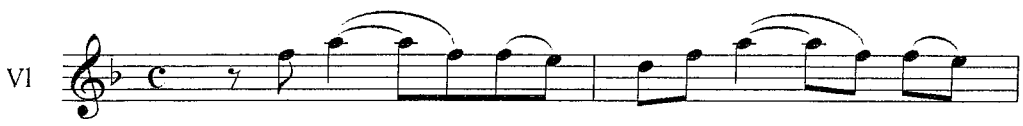
Ex. 19 César Franck: Violin Sonata in A major (1886), 1st movement bars 5-6.



That theme is transformed towards the end of the movement and is then used to great effect in bars 44-45 of the second movement.

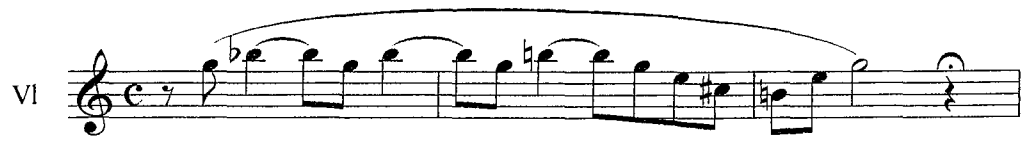
Ex. 20 César Franck: Violin Sonata in A major (1886), 1st movement bars 108-109.

Ex. 21 César Franck: Violin Sonata in A major (1886), 2nd movement bars 44-45.

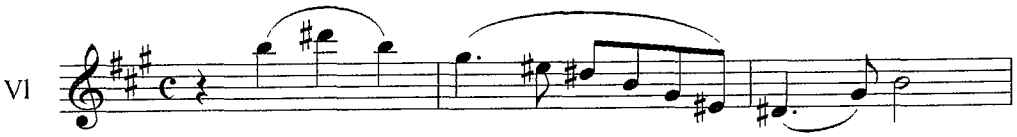


That theme is also used again in a transformed version in the third movement, first in bars 11-13 and then in bars 93-95.

Ex. 22 César Franck: Violin Sonata in A major (1886), 3rd movement bars 11-13.

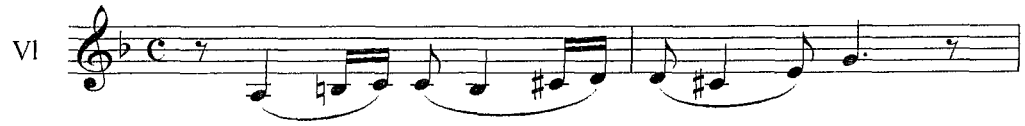


Ex. 23 César Franck: Violin Sonata in A major (1886), 3rd movement bars 93-95.



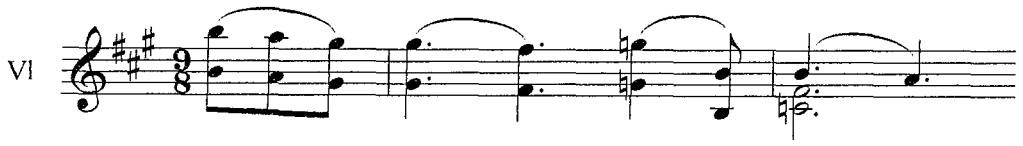
What is so innovative and remarkable about Franck's use of the cyclical form is that he not only reuses this two-bar motif throughout the entire work but he also makes use of the opening interval of that motif (the interval of a third) as the basis of new themes and motifs in subsequent movements. For example, the opening theme of the second movement, although based around a scale-like figure, actually ends with an interval of a third. This interval of a third also serves as the basis for the opening bars of the third movement, which then prepares us for the first of the recitative-like passages played by the solo violin to which the piano responds once again with the opening interval of a third. (see Ex.18)

Ex. 24 César Franck: Violin Sonata in A major (1886), 2nd movement violin part bars 14-15.

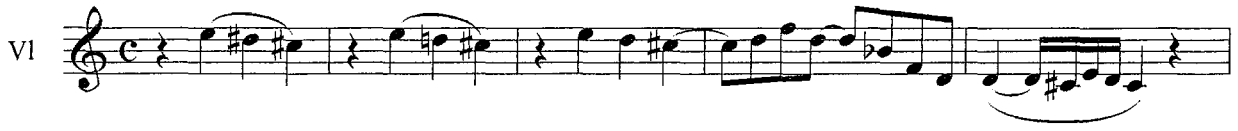


The other theme taken from the first movement that is used as a cyclical device is the second theme which is transformed and used in the third movement, first in the violin part in bars 17-21 and later in the final bars of the same movement once again in the violin part in bars 111-117.

Ex. 25 César Franck: Violin Sonata in A major (1886), 1st movement second theme.

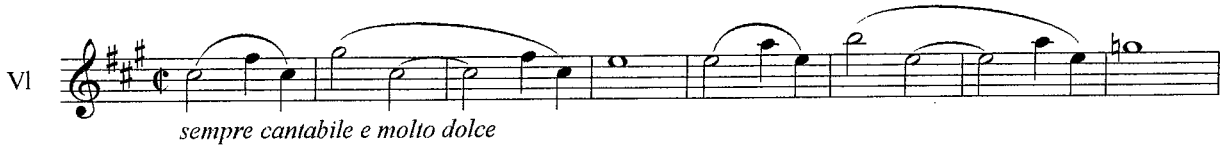


Ex. 26 César Franck: Violin Sonata in A major (1886), 3rd movement violin part 17-21.



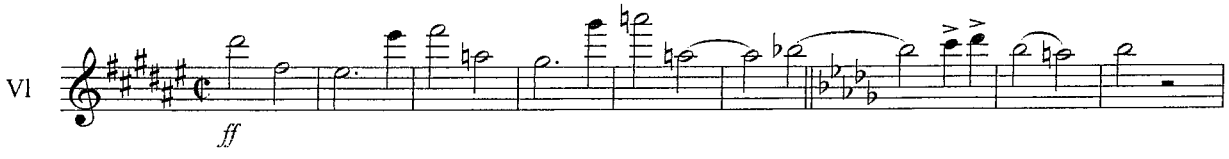
The other two motifs that Franck uses as cyclical devices in his sonata are less developed than those taken from the first movement. Both motifs are taken from the third movement and used in the finale. The first is a motif that appears in bars 81-84 of that movement and is used as the secondary theme of the finale.

Ex. 27 César Franck: Violin Sonata in A major (1886), final movement violin bars 66-73.



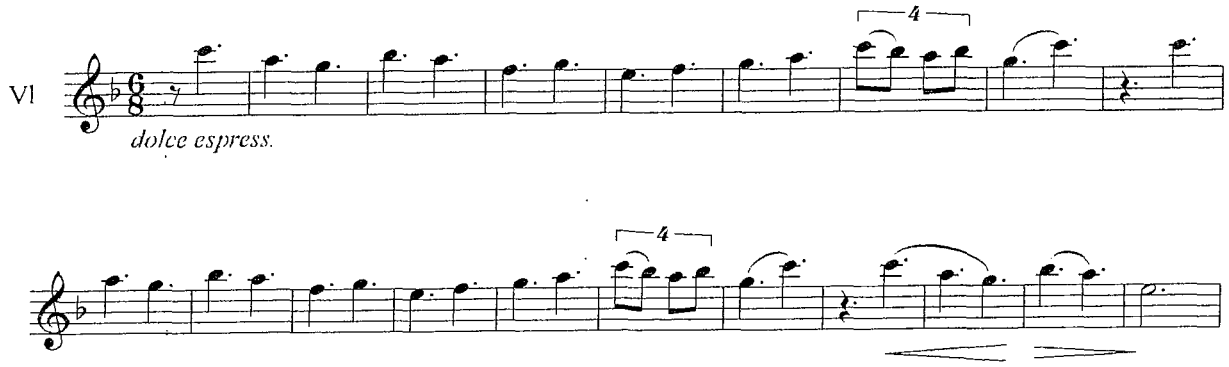
The second motif is more stirring and passionate and is first used in the middle section of the third movement in bars 71-79. This section is then used in the development section of the last movement, but in a different key from that of the third movement, in bars 144-152.

Ex. 28 César Franck: Violin Sonata in A major (1886), final movement violin bars 144-152.

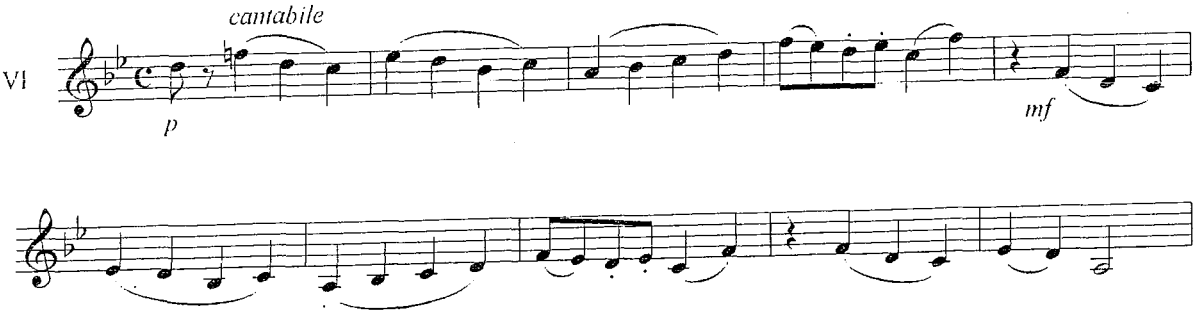


The cyclicism used by Saint-Saëns in his first sonata is not as intricate as that used by Franck. Saint-Saëns takes the second theme of the first movement and uses it twice in the finale but cast in a different rhythm and time signature (the final movement's time signature is in common time as opposed to that of the first movement which is in 6/8).

Ex. 29 Camille Saint-Saëns: Violin Sonata No.1 in d minor op.75 (1885), 1st movement bars 76-95.



Ex. 30 Camille Saint-Saëns: Violin Sonata No.1 in d minor op.75 (1885), final movement bars 145-154.



Despite the fact that Fauré did not use recitative-like sections or cyclical techniques in his sonata, he is the only composer of the three to have used modal elements in his sonata. For him, the use of modal elements was a device used to create and unify thematic material, much as cyclicism was for Saint-Saëns and Franck. Fauré's use of modal elements, not only in his violin sonata but also in many of his other compositions, is primarily due to his training at the Ecole Niedermeyer, an institution specializing in the training of organists and choirmasters. Fauré's education included organ lessons, studies in plainsong and Renaissance polyphony (as well as liturgical studies); it is there that he obtained a thorough working knowledge of the ecclesiastical modes, which influenced his own musical style from the start.

Although Fauré did occasionally write entire passages using the traditional ecclesiastical modes (for example the two op.87 madrigals or his *Tarentelle* op.10/2),[121] the majority of his works use modal elements that create harmonic ambiguity.[122] As Ken Johansen has observed, Fauré was able to "so completely synthesize and fuse modality with tonality that it is often difficult to know whether a given passage is a result of modal borrowing, of obscure tonal allusions, or of contrapuntal voice leading".[123]

Much has been written about Fauré's use of "modal borrowing" where his flattening of leading notes, his raising of the fourth degree and his habit of writing sequences in whole tones give a strong impression of modality and contribute to the harmonic ambiguity of many

[121] Robert Orledge, *Gabriel Fauré.* (London: Ernst Eulenburg Ltd., 1979), 237.
[122] Ken Johansen, " Gabriel Fauré and the art of Ambiguity", *Journal of the American Liszt Society*, no. 43 (Jan-July1998): 8; and Orledge, 235.
[123] Ken Johansen, 13.

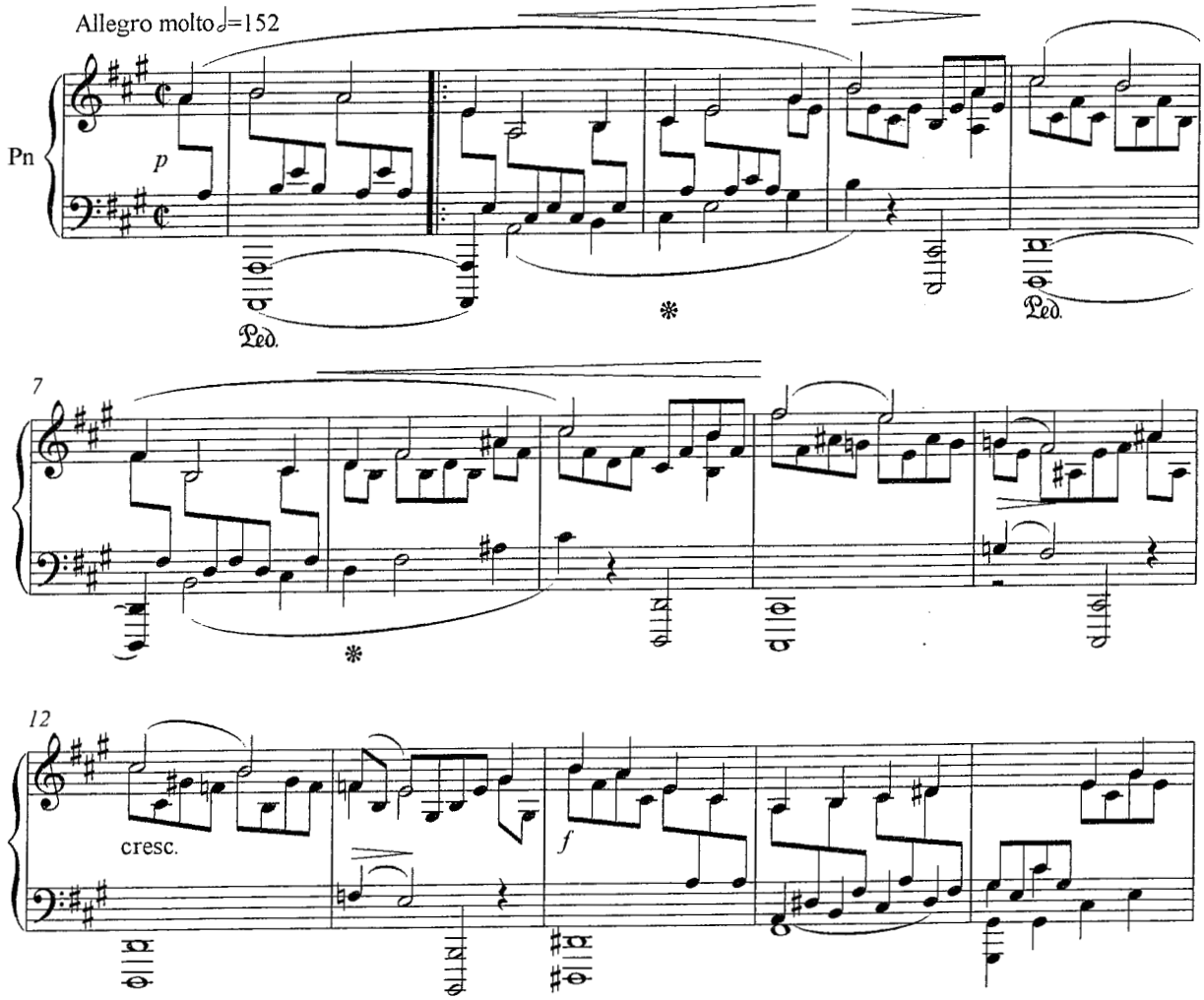
of his works.[124] All of these traits can be seen in the harmonic and melodic structure of the first movement of Fauré's violin sonata.

The harmonic ambiguity is apparent from the outset. Although the first movement is written in A major, the opening pedal tones in the left hand of the piano part suggest a tonal centre of c#minor, whilst the melody in the right hand is in A major. The feeling of c#minor however is weakened by the fact that Fauré has lowered the seventh degree of the scale by using B-naturals, contributing to the feeling of A major in the melody.

Fauré's ability to fuse modality with tonality is exemplified in bar 15 by his tendency to raise the fourth degree of the scale, thus emphasising a tritone. The D#(in this case the raised fourth degree in A major) gives this bar the feel of being based around the Lydian mode starting on A. The harmonization conversely is simply the subdominant (iv) of c#minor. Coincidentally the recurring D#that dominates the first movement is quite often heard as part of a four crotchet motif that outlines the first four notes of the Lydian mode on A (A, B, C#and D#), thus creating a sequence of whole tones, another of Fauré's common traits. This continual shift between A major and c#minor can be seen throughout the entire movement.

[124] Carlo Caballero, *Fauré and French musical aesthetics*. (New York: Cambridge University Press, 2001), 159; and Orledge, 236.

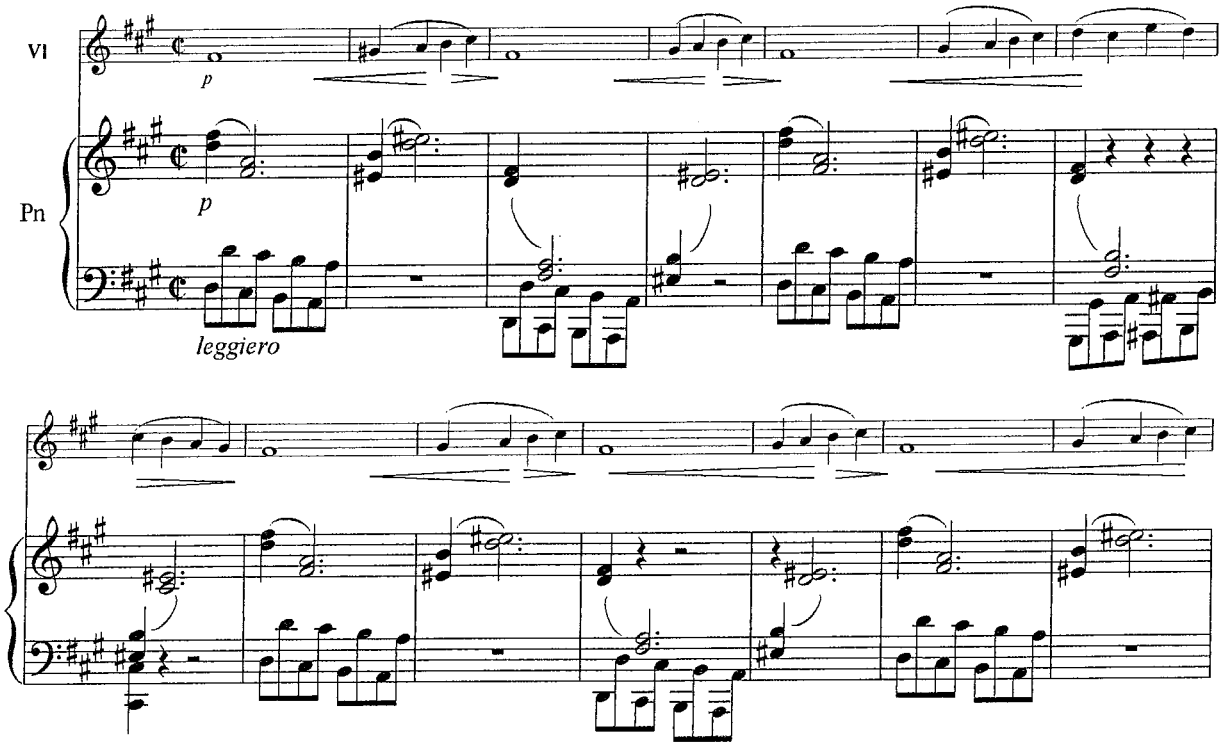
Ex. 31 Gabriel Fauré: Violin Sonata No.1 in A major op.13 (1875), 1st movement bars 1-16.



Another two examples of Fauré's harmonic ambiguity can be seen in the development section of the first movement. The first of these occurs in bars 154-167 where the recurring two bar motif in f♯ minor played by the violin outlines the first five notes of the Dorian scale starting on F. The notes F, G♯, A, B and C♯ give the impression once again that this section is modal in character. The ambiguity is created once again by the fact that the D major chord heard in

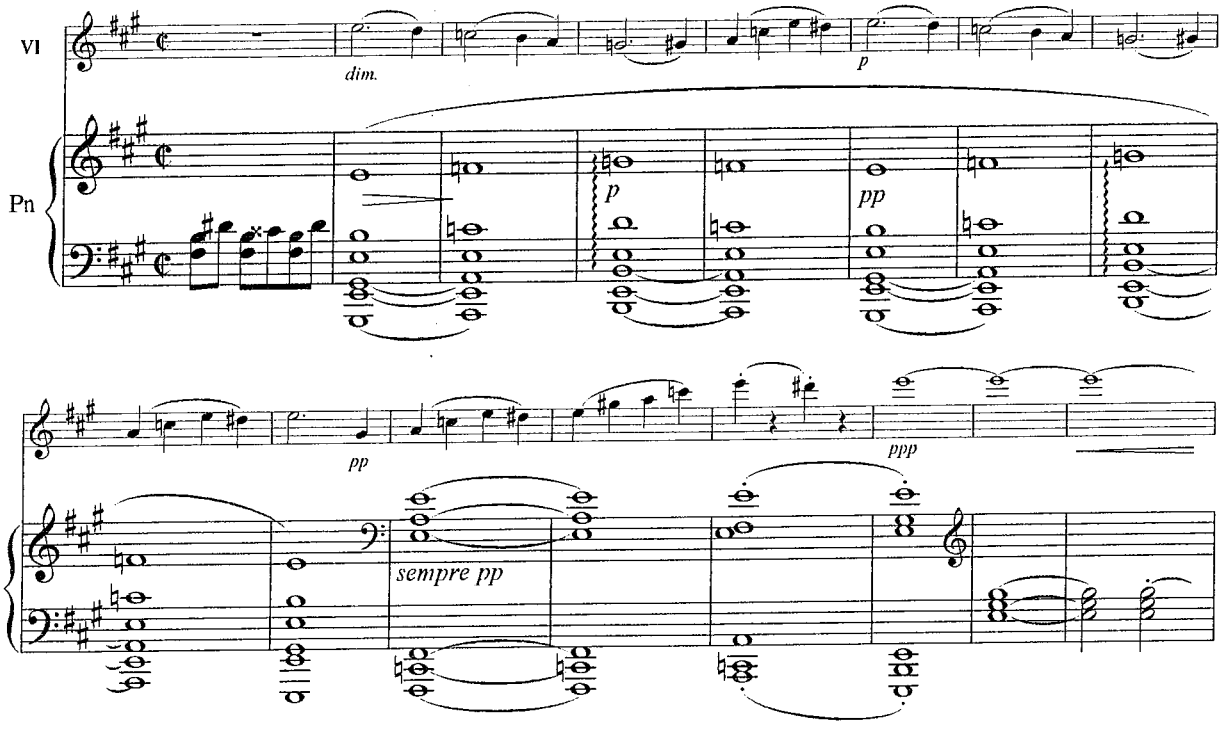
bars 154, 156 and 158 of the piano part (VI in f♯minor) also gives this section the impression of being based around a tonal centre of D major.

Ex. 32 Gabriel Fauré: Violin Sonata No.1 in A major op.13 (1875), 1st movement bars 154-167.



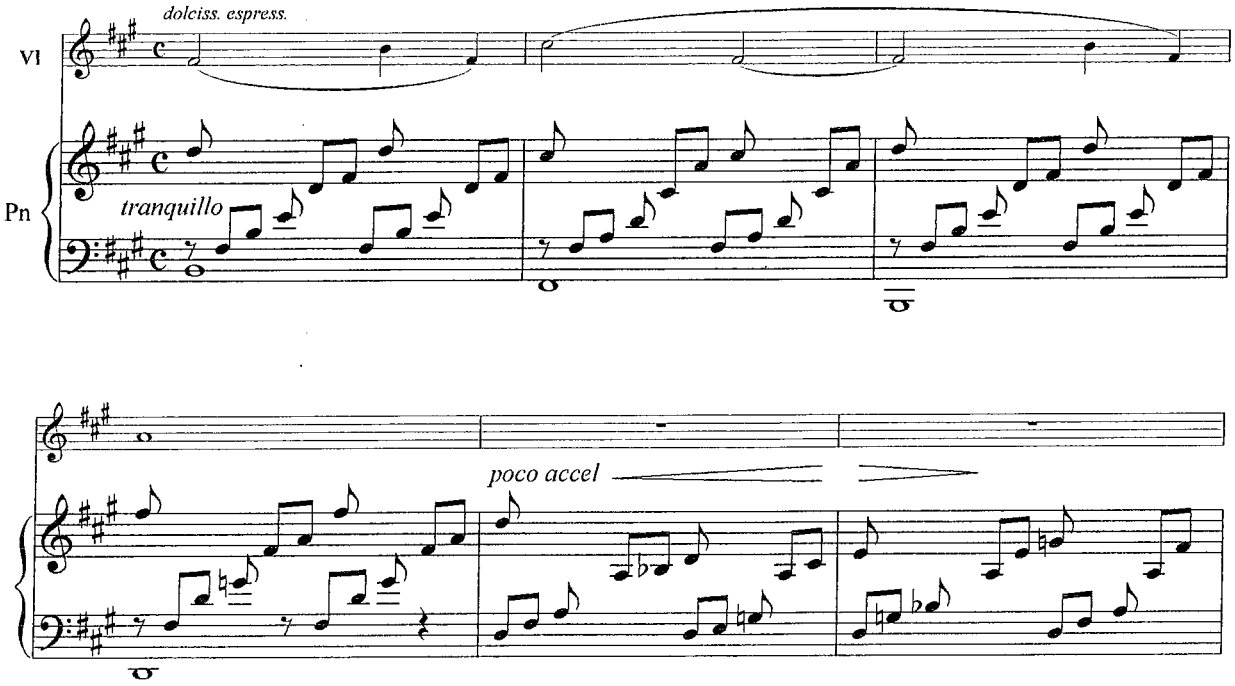
The second is in bars 225-240, where the violin part shifts between E major and e minor. Once again we see Fauré's trait of lowering the leading note (in this case the D♮ in bar 226) which a bar earlier was D♯in the piano part. The continual shift between D♮ and D♯ and between G♮ and G♯not only exemplifies the harmonic ambiguity but once again contributes to this section's feeling of modality.

Ex. 33 Gabriel Fauré: Violin Sonata No.1 in A major op.13 (1875), 1st movement bars 225-240.



As both Fauré and Franck were organists, it is not surprising that organ-like writing permeated their sonatas and clear references to organ pedal writing can be seen in the piano parts. As the sound of the piano dissipates very quickly, the pianist must use the sustain pedal to give the impression of the sustained sound of the organ pedal notes.

Ex. 34 César Franck: Violin Sonata in A major (1886), 3rd movement 53-58.



As mentioned in chapter 2 with regards to the recitative-like sections in the sonatas of Saint-Saëns and Franck, the Franco-Belgian school of violin playing influenced some of the innovations and characteristics to be found in these sonatas. As all three sonatas were dedicated to famous violin virtuosi of the Franco-Belgian school, virtuosity would have been an important consideration for all three composers when writing their sonatas.

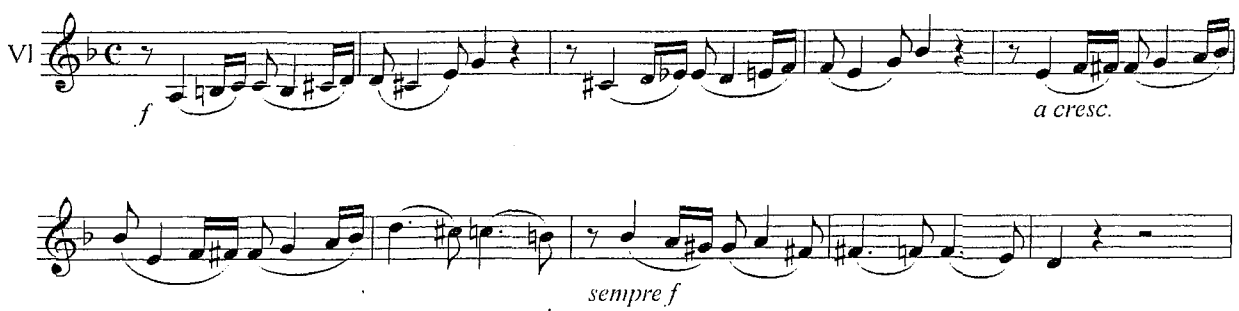
The enormous talent and extraordinary technique that Ysaÿe, Marsick and Paul Viardot (to whom Fauré dedicated his first violin sonata) possessed would have, without a doubt, influenced the virtuosic writing used in these sonatas. However as all three composers were exceptional pianists, this virtuosic writing was not only given to the violin but can be seen in the piano parts as well. The virtuosity possessed by the violinists and pianists that premiered these works resulted in both instruments being treated equally. This is in contrast to the early sonatas written for the Société Nationale where the piano was the dominant instrument.

That virtuosity led to an extension of the range of the violin, to longer passages in high positions, the frequent use of octaves in both the violin and piano parts, as well as more technically demanding writing for both instruments.

All three sonatas extend the range of the violin. Fauré was the composer who extended the range of the instrument the furthest, with a passage in broken octaves in the first movement of his sonata that ends on an E two octaves above the open E string. This can be compared to the Lalo sonata (as revised in 1873) where the highest note given to the violin is only a G two octaves above the G on the treble stave.

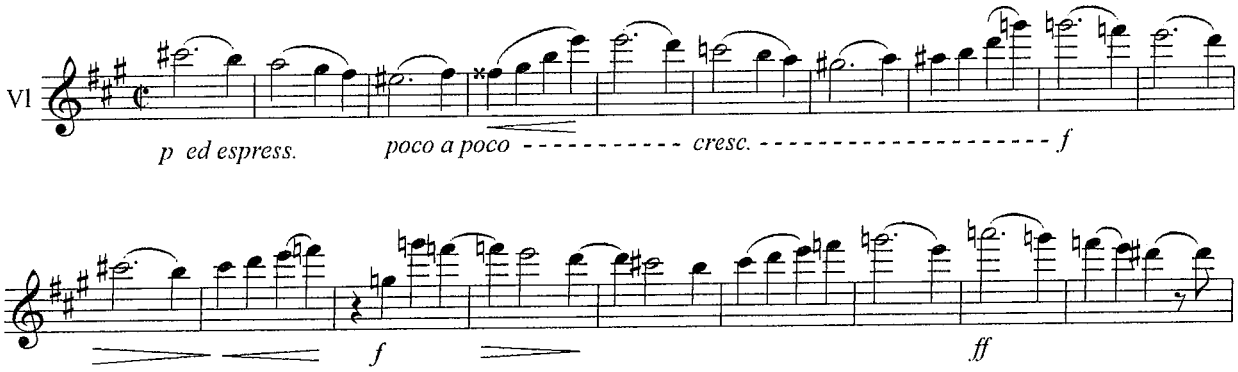
Not only was the range of the violin extended but all three sonatas also contain extensive passages in higher positions. One of the most famous passages in higher positions is the opening of the second movement of César Franck's sonata where, on its first entry, the violin is played entirely on the G string, the highest note (D♮) being played in the eighth or ninth position depending on the fingering used.

Ex. 35 César Franck: Violin Sonata in A major (1886), violin part 2nd movement 14-23.



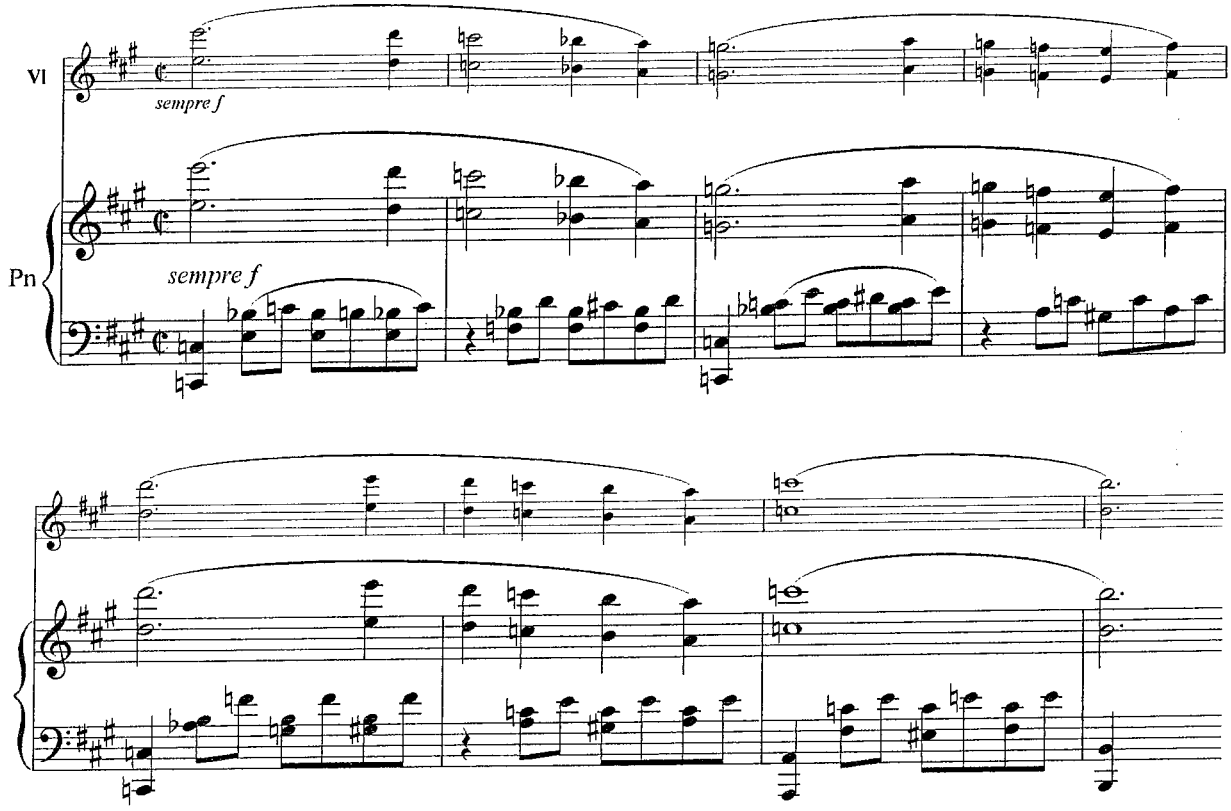
In the first movement of his sonata, Fauré restates the second theme in the recapitulation in the upper register on the E string, whilst Saint-Saëns does the same by restating the second theme of the first movement in the last movement in the upper register on the E string.

Ex. 36 Gabriel Fauré: Violin Sonata No.1 in A major op.13 (1875), violin part 1st movement bars 327-345.



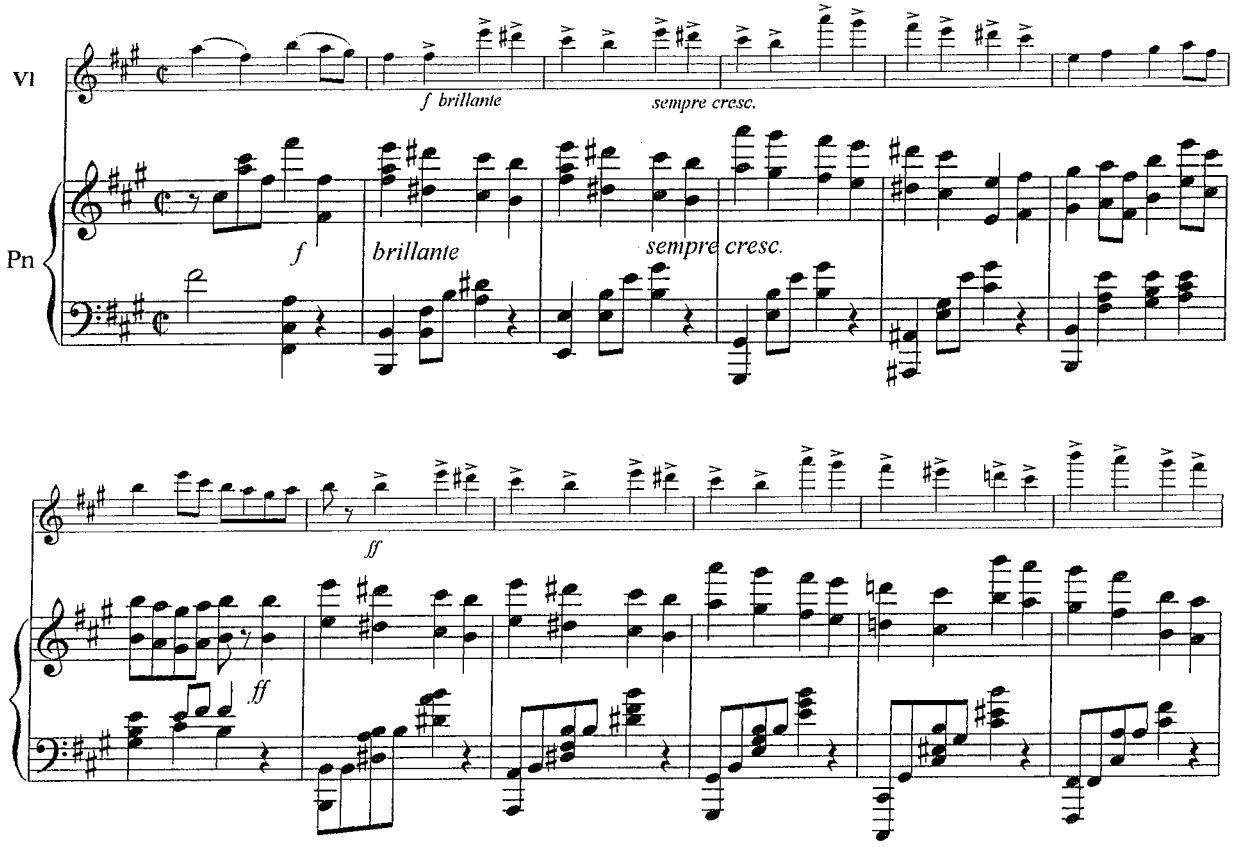
One technique common to all three composers is the use of passages written in octaves. In both the violin and piano parts, the octaves are often used to emphasize the main themes of a particular movement. This use of octaves not only emphasises the theme in both instruments but, because of the greater resonance and richer sonorities created, it allows both instruments to sing. This is in keeping with the tenet of the Franco-Belgian school that the violin is to sound like the voice. In the last movement of the Saint-Saëns sonata, the second theme of the first movement is used as the climax of the final movement but it is stated in octaves in the piano. Fauré uses the same technique in the first movement of his violin sonata where, in the climax of the development section (which is based on the second theme of the movement), both the violin and piano parts are marked *forte* in octaves.

Ex. 37 Gabriel Fauré: Violin Sonata No.1 in A major op.13 (1875), 1st movement bars 218-224.



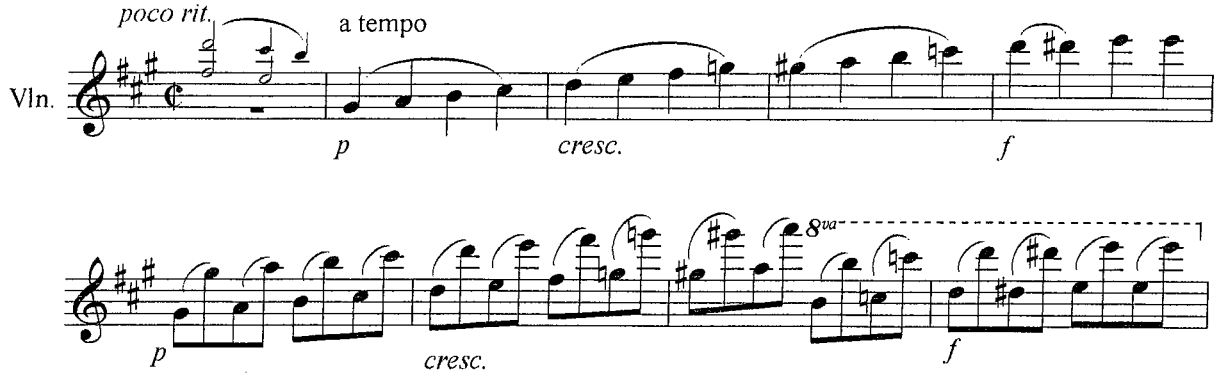
Franck also uses octaves in the final movement of his sonata to emphasize a theme first used in bars 30-35 of the opening. That theme is then stated in octaves, the first time *forte* and the second time *fortissimo* in bars 87 –98.

Ex. 38 César Franck: Violin Sonata in A major (1886), final movement bars 87-98.

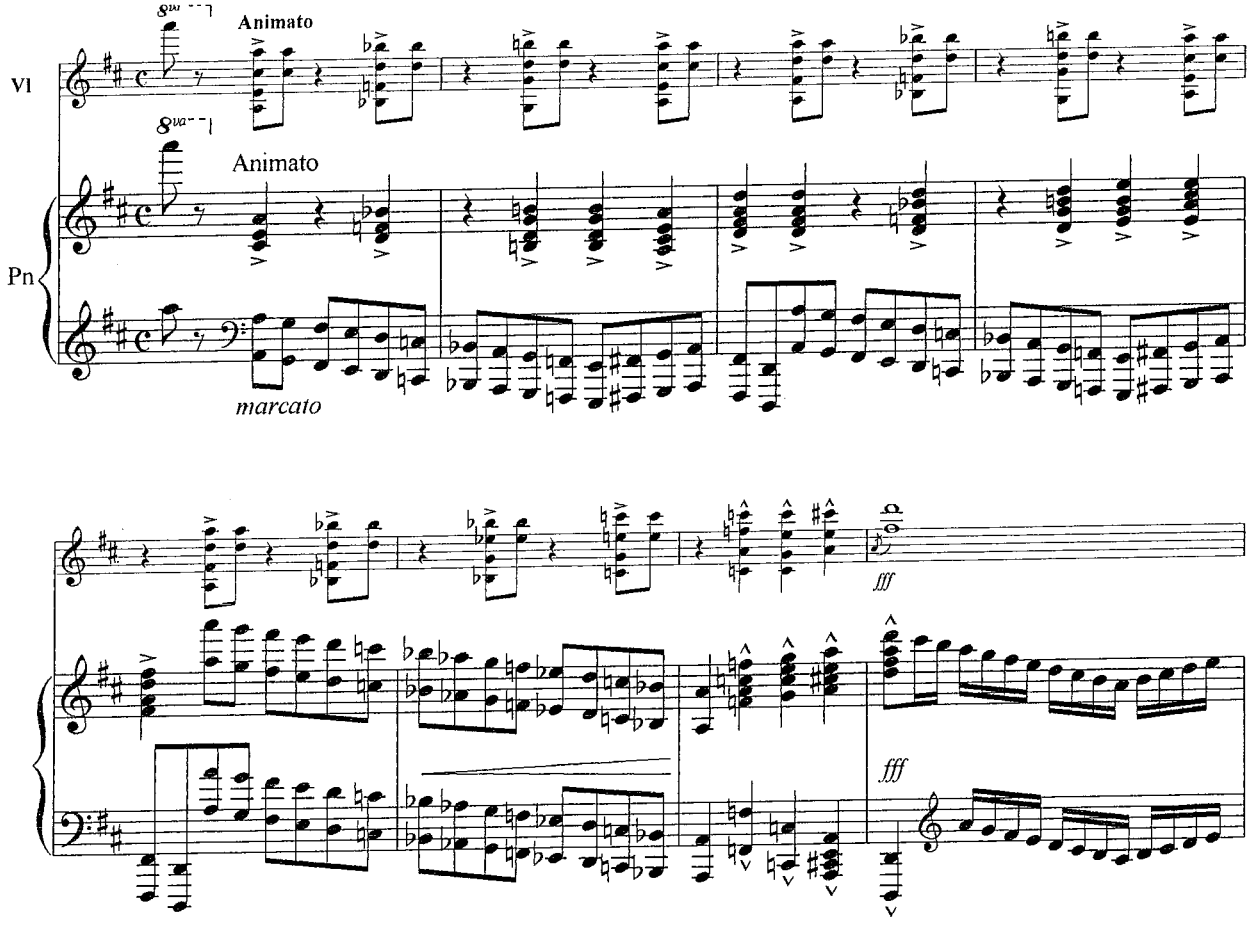


Octaves are also used for purely virtuosic purposes. Fauré does so in the first movement of his sonata. There, a scale-like passage in the violin is repeated in broken octaves, (bars 356-363). Saint-Saëns uses the same technique in the piano part of the final passage of his sonata.

Ex. 39 Gabriel Fauré: Violin Sonata No.1 in A major op.13 (1875), 1st movement bars 356-363.

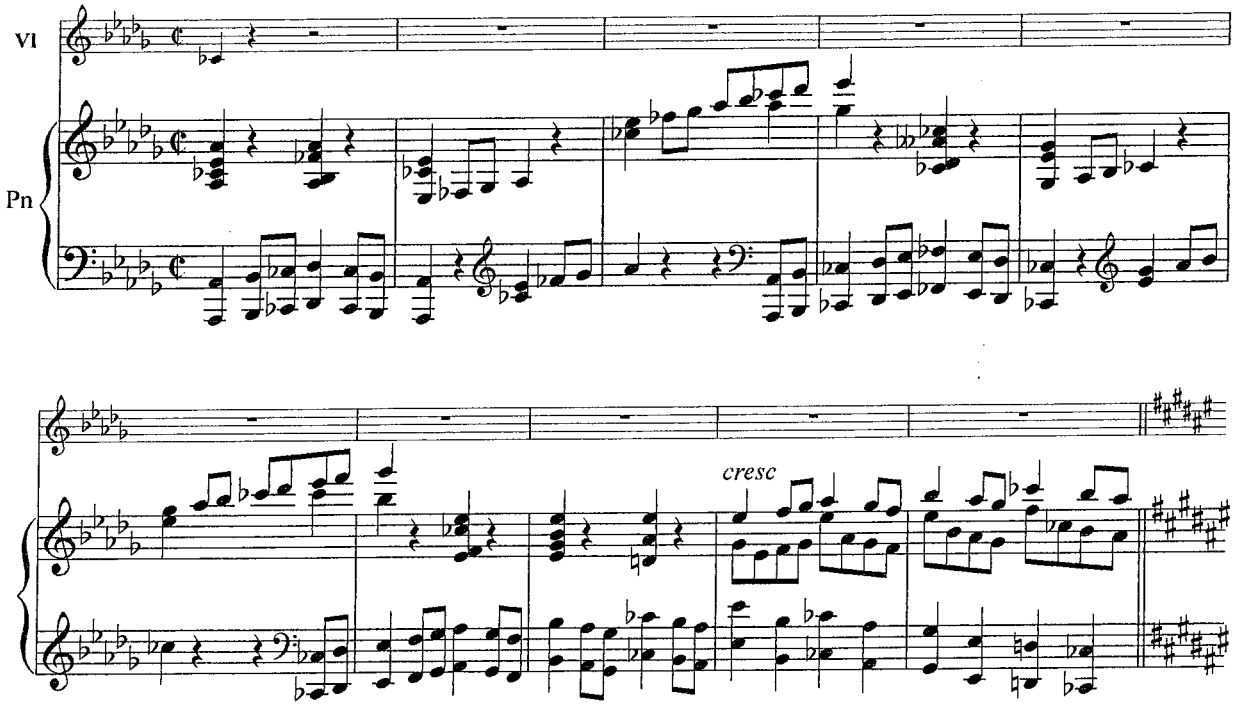


Ex. 40 Camille Saint-Saëns: Violin Sonata No.1 in d minor op.75 (1885), final movement bars 229- 236.



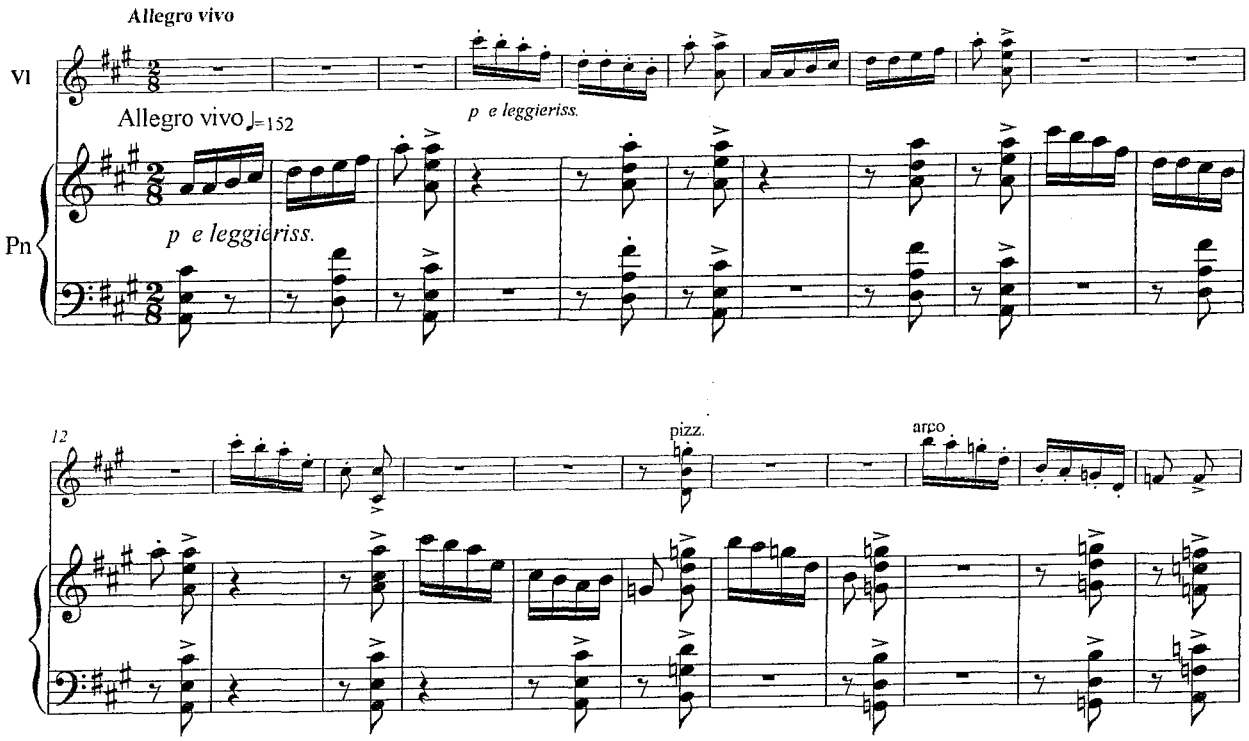
Finally, octaves are used in passages that lead to and set up a climax, for example in the famous piano section in the final movement of Franck's violin sonata that has tripped up many a pianist.

Ex. 41 César Franck: Violin Sonata in A major (1886), final movement bars 134-143.

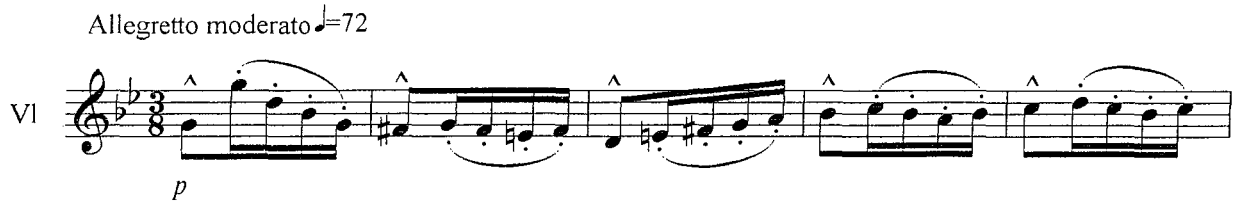


This increased virtuosity can also be seen in the fact that the third movement scherzos of the sonatas of both Fauré and Saint-Saëns have virtuosic elements. The scherzo of Fauré's sonata is an *Allegro Vivo* movement (♩ = 152) in 2/8 where the violin and piano have very quick semiquaver passages, whilst the virtuosic element in the scherzo movement of Saint-Saëns's sonata is in the use of up-bow staccato in the violin part.

Ex. 42 Gabriel Fauré: Violin Sonata No.1 in A major op.13 (1875), 3rd movement bars 1-22.

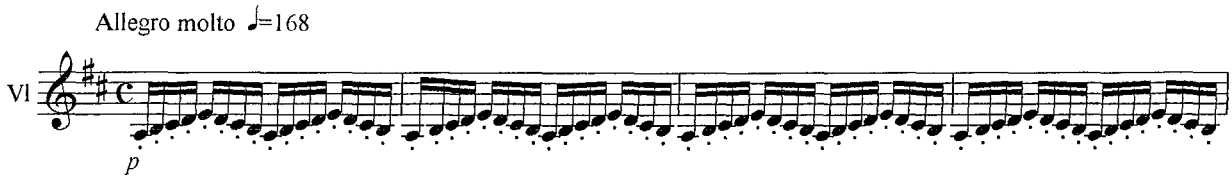


Ex. 43 Saint-Saëns: Violin Sonata No.1 in d minor op.75 (1885), 3rd movement bars 1-5.



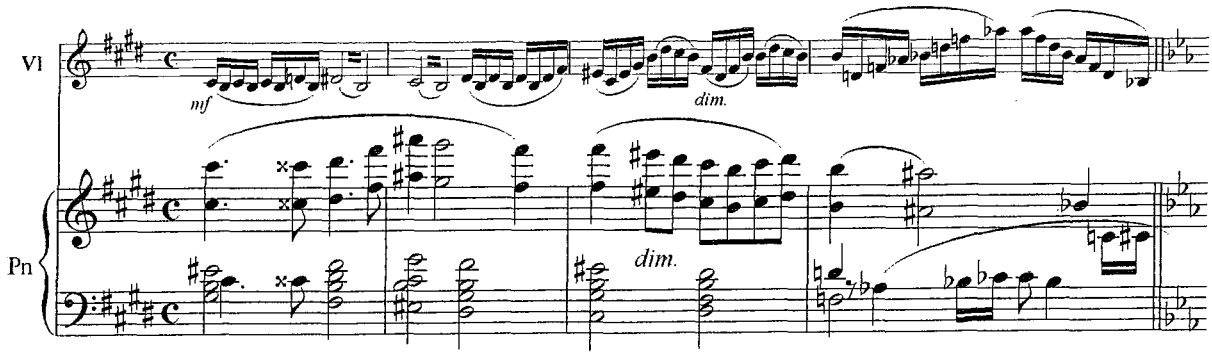
In the Saint-Saëns sonata, virtuosic elements are not restricted to the scherzo movement. There are many virtuosic passages in both the first and second movements, but the most striking is the final movement which contains many *perpetuum mobile* sections in both the violin and piano parts that are reminiscent of Paganini's writing for the violin.

Ex. 44 Camille Saint-Saëns: Violin Sonata No.1 in d minor op.75 (1885), final movement bars 1-4.

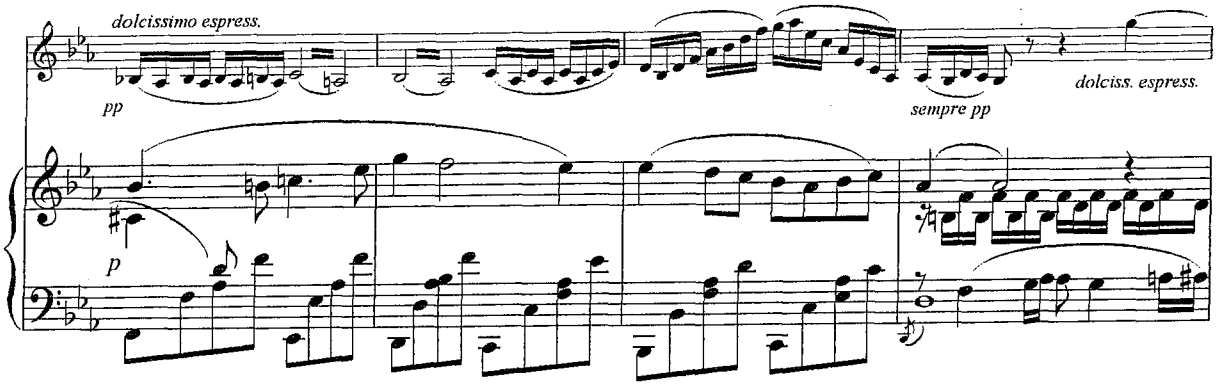


Unlike the sonatas of Beethoven and Mozart where many accompaniment sections in the violin part are based on broken chords (see chapter 2), the accompaniment sections of these sonatas are more virtuosic. These accompaniment sections are few and far between, due to the greater equality between instruments and to the fact that, during many of the large piano sections, the violin is usually given rests. An excellent example of that is in the second movement of the Franck sonata, where the violin accompanies the piano with flourishing and often arpeggiated semiquavers.

Ex. 45 César Franck: Violin Sonata in A major (1886), 2nd movement bars 123-130.

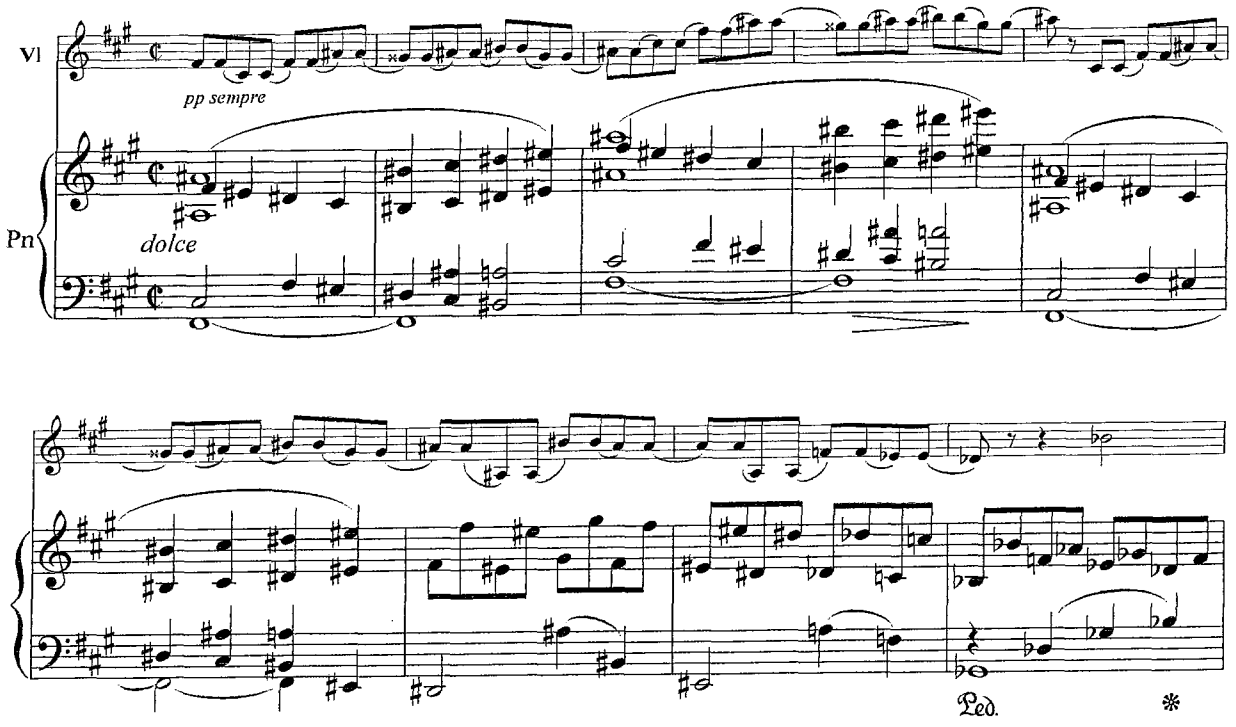


Ex. 45 continued



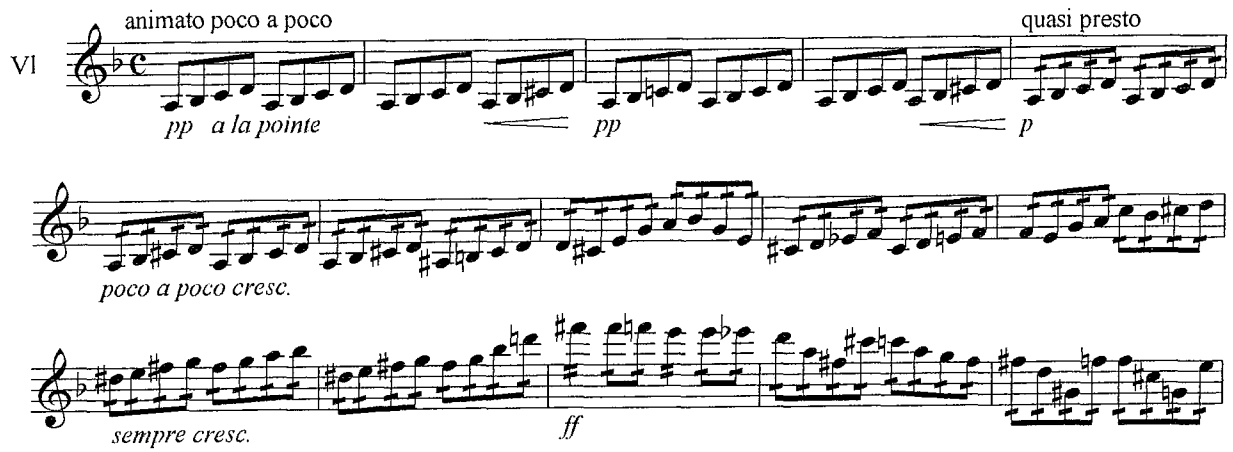
Fauré uses this same technique in bars 170-178 of the first movement of his sonata where the piano plays the theme just stated by the violin. The difficulty in the accompaniment pattern played by the violin lies in the bowing and quick string crossings.

Ex. 46 Gabriel Fauré: Violin Sonata No.1 in A major op.13 (1875), 1st movement bars 170-178.



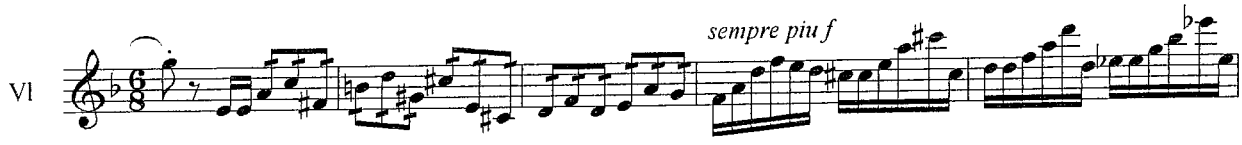
One form of virtuosic writing that seems to be common to all three works is the use of semiquaver or quaver sections that include many repeated notes allowing the violinist to use sautillé or staccato bowing. These sections are usually found at the end of movements. Once again the most famous of them is at the end of the second movement of the Franck sonata where the violin plays repeated semiquavers that gradually get faster and faster.

Ex. 47 César Franck: Violin Sonata in A major (1886), 2nd movement bars 202-216.



The same idea is presented in octaves towards the end of the first movement of the Fauré sonata, as well as at the end of the first movement of the Saint-Saëns, though in the latter not all the notes are repeated.

Ex. 48 Camille Saint-Saëns: Violin Sonata No.1 in d minor op.75 (1885), 1st movement bars 278-282.



3.2 The influence of Fauré, Saint-Saëns and Franck on the sonatas of Tournemire, Lekeu and Lazzari

The sonatas of Fauré, Saint-Saëns and Franck set the benchmark for others to follow and further develop. This is evident in the fact that many of their innovations and characteristics, such as recitative-like sections, organ-like writing, virtuosic writing and cyclicism, can be seen in the sonatas written in France between 1886 and 1895.

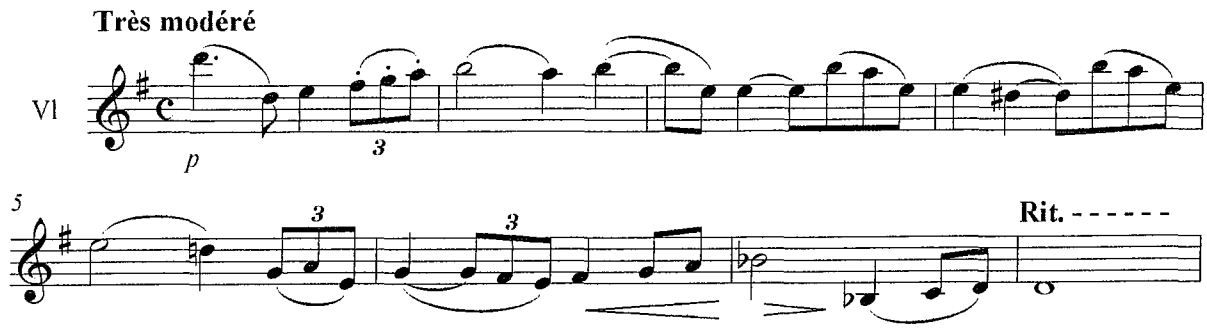
Of the violin sonatas written in France after 1886, I have managed to obtain three for analysis. They are the unpublished Violin Sonata op.1 of Charles Tournemire (1892), Guillaume Lekeu's Violin sonata in G major (1892) and the violin sonata in e minor op.24 of Sylvio Lazzari.

The only sonata of the three to be performed by the Société Nationale was the sonata of Sylvio Lazzari. It is quite surprising that the Lekeu sonata in particular was never performed at a Société Nationale concert given that many of his other works were and that Eugene Ysaÿe (to whom the work had been dedicated) frequently performed that violin sonata as part of his concert tours throughout Europe.

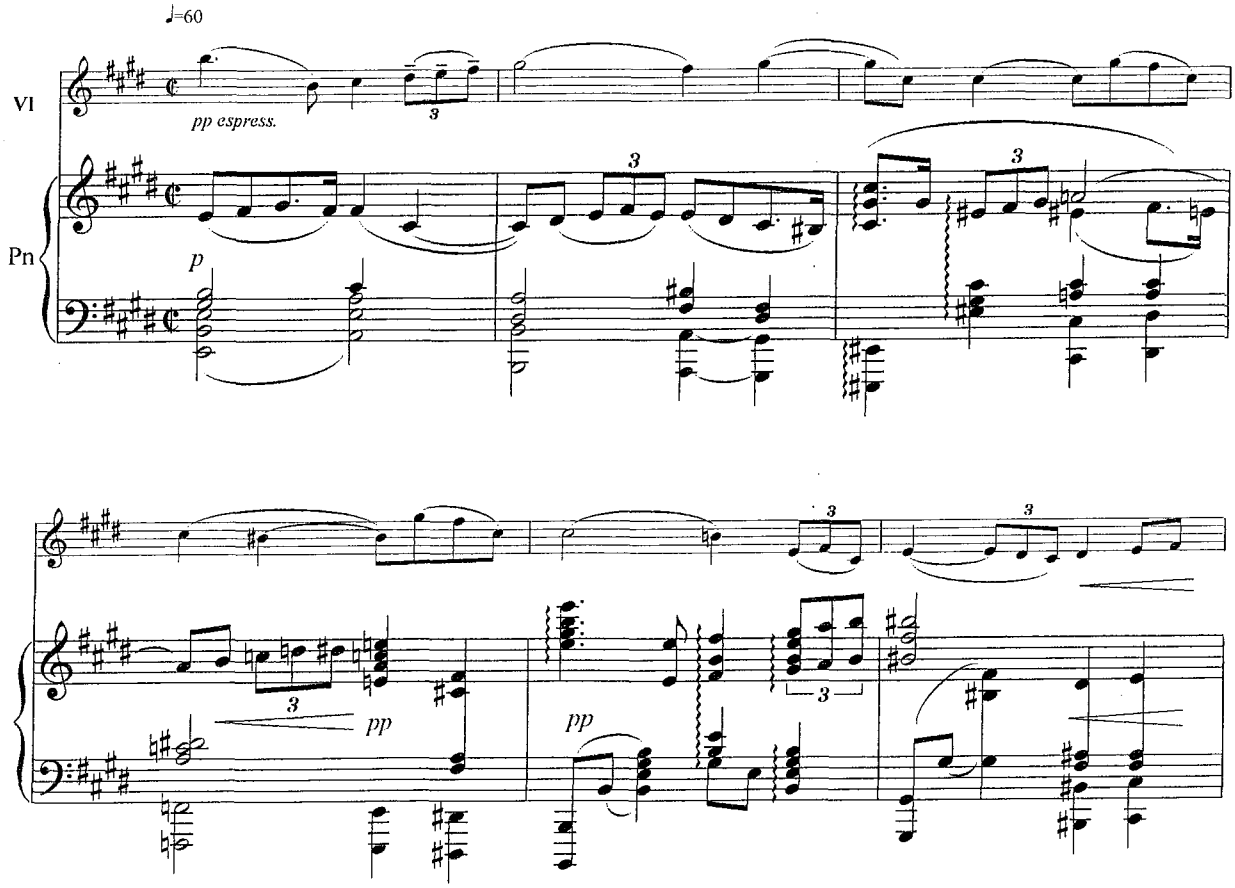
The influence that the Fauré, Saint-Saëns and Franck sonatas had on all three of those works is unquestionable. Interestingly, the conservatism in form noted in the sonatas of Fauré, Saint-Saëns and Franck is also apparent in the sonatas of Lekeu, Tournemire and Lazzari who all used traditional forms. The only difference by this stage is that some composers had reverted to using three movements (as Mozart and Haydn did in their sonatas) by disposing of the traditional scherzo movement. Both the Lekeu and Lazzari sonatas are in three movements, whilst Tournemire's has four, the third movement being the traditional scherzo movement. The most striking and lasting influence, however, is that of cyclicism. All three composers use cyclicism as a unifying structure in their sonatas.

Lekeu uses two themes to unify his sonata. The first of those themes, the opening theme of the entire work, is recalled three times in the third movement, twice played simultaneously with a theme previously heard in the work. The first time, it appears in bars 112-117 of the violin part where it is accompanied on the piano by the theme first heard in bars 18-21 of that movement which is now played in a different rhythm. The second time, the theme is heard in bars 253-265 of the third movement, where once again the opening theme is stated in the violin part while another theme, first heard in bars 44-56 of the first movement, is used in a slightly altered form as the piano accompaniment.

Ex. 49 Guillaume Lekeu: Violin Sonata in G major (1892), 1st movement bars 1-8.

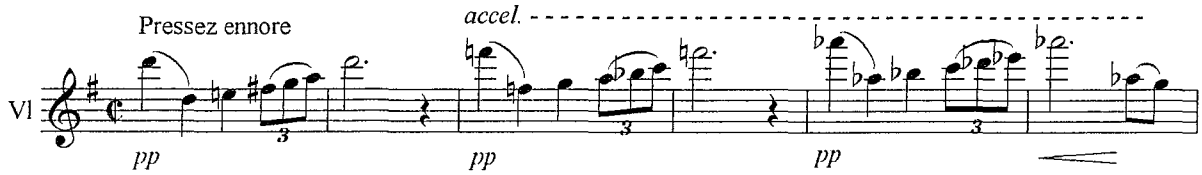


Ex. 50 Guillaume Lekeu: Violin Sonata in G major (1892), 3rd movement bars 112-117



The third time, Lekeu uses a fragment of the opening theme as a cyclical device. He takes the opening two bars of the theme and uses it as the basis for a repeated two-bar motif in bars 297-302 of the coda of the third movement.

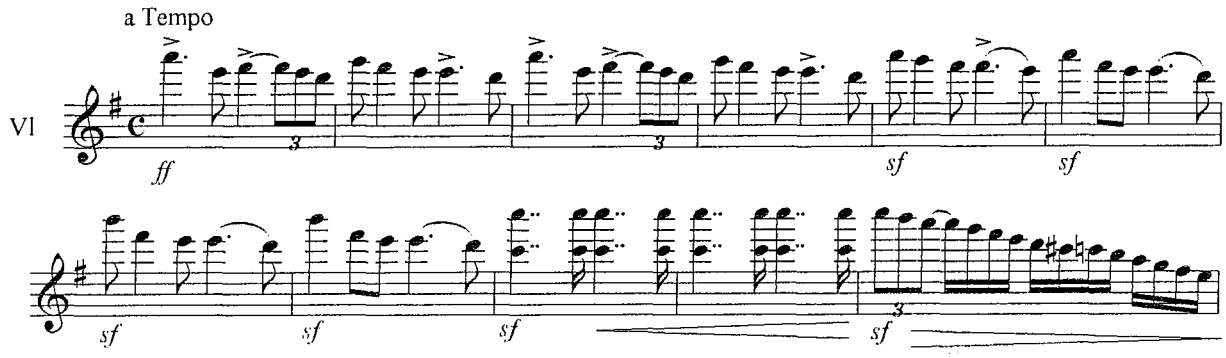
Ex. 51 Guillaume Lekeu: Violin Sonata in G major (1892), 3rd movement bars 297-302.



The device of superimposing two themes with one or both of the themes being a cyclic motif was to become common practice in the sonatas composed in France after 1900, with Vincent d'Indy and many of his students, such as Paul Le Flem and Guy Ropartz, using that device in their sonatas.

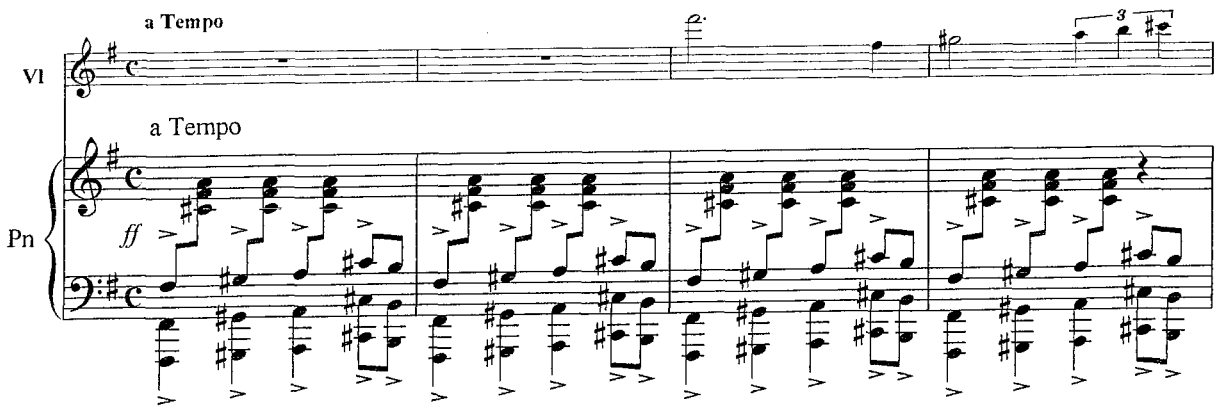
The second of the themes that Lekeu uses as a unifying factor is a ten-bar section from the coda of the first movement, which is restated in the coda of the final movement.

Ex. 52 Guillaume Lekeu: Violin Sonata in G major (1892), cyclical theme used as unifying factor between the 1st and 3rd movements



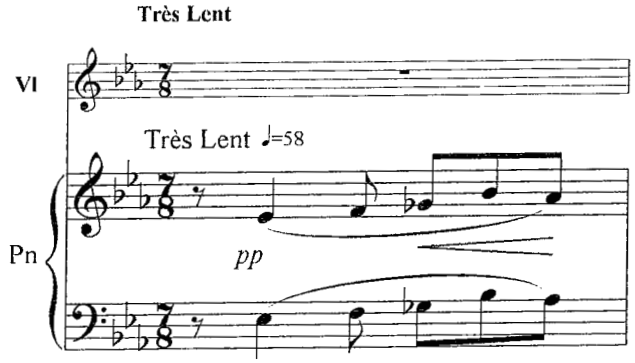
The other cyclical motif used in this work is a unifying theme that binds all three movements together. It is a one-bar motif first heard in bar 137 of the first movement. That one-bar motif is then used a few bars later as an *ostinato* in the piano where it is heard simultaneously with the opening theme of the first movement.

Ex. 53 Guillaume Lekeu: Violin Sonata in G major (1892), 1st movement bars 146-149.

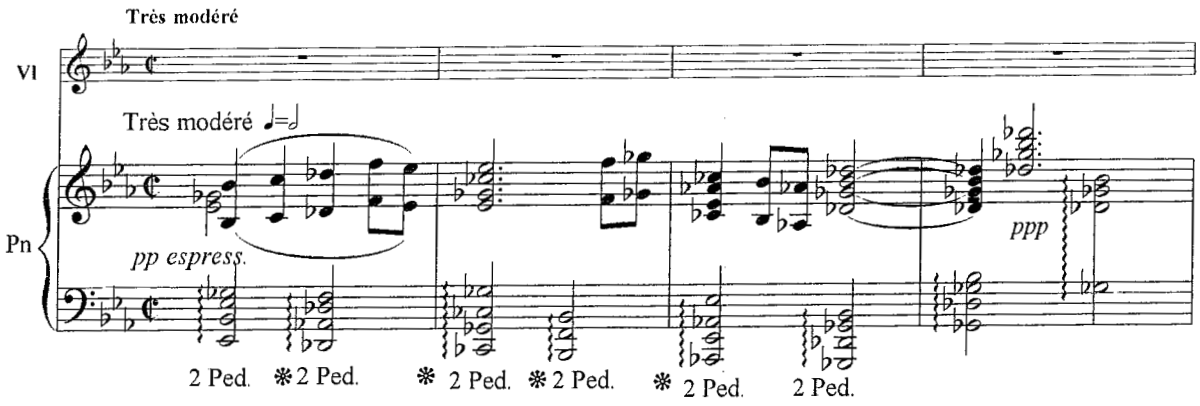


Throughout the second and third movements of the work, this one-bar motif is used quite often but in different rhythms. It is found in the opening bar, and then in bars 38-39, of the second movement. It is also heard again twice in the third movement, first as part of a bridge passage in bars 96-99 and the second time in bars 155-157.

Ex. 54 Guillaume Lekeu: Violin Sonata in G major (1892), 2nd movement bar 1.

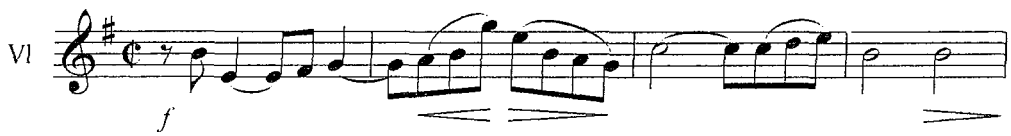


Ex. 55 Guillaume Lekeu: Violin Sonata in G major (1892), 3rd movement bars 96-99.

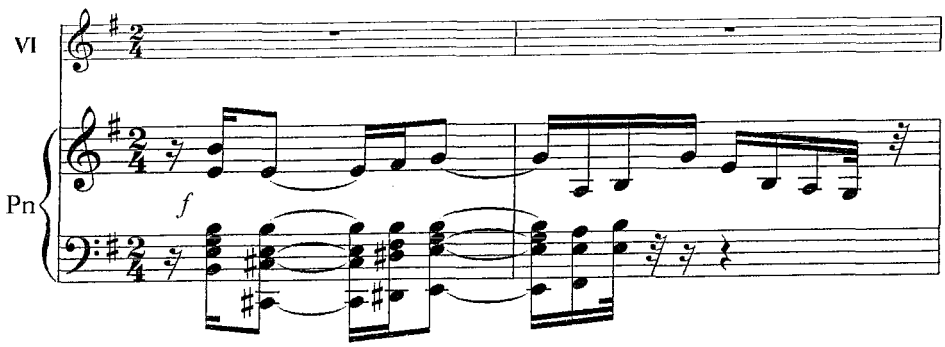


Charles Tournemire also used the same idea of unifying the first and third movement with a common theme. Unlike Lekeu, however, he adopted a technique that d'Indy and some of his students were also to use to great effect in their sonatas: making the intervals of a major theme the basis of a new theme in a subsequent movement but cast in a different rhythm. [125] Tournemire used the same interval and pitches that he used in the opening theme of his first movement as the basis for the main theme of his fourth movement, the rhythm being the only difference.

Ex. 56 Charles Tournemire: Violin Sonata No.1 op.1 (1892), 1st movement bars 1-4.



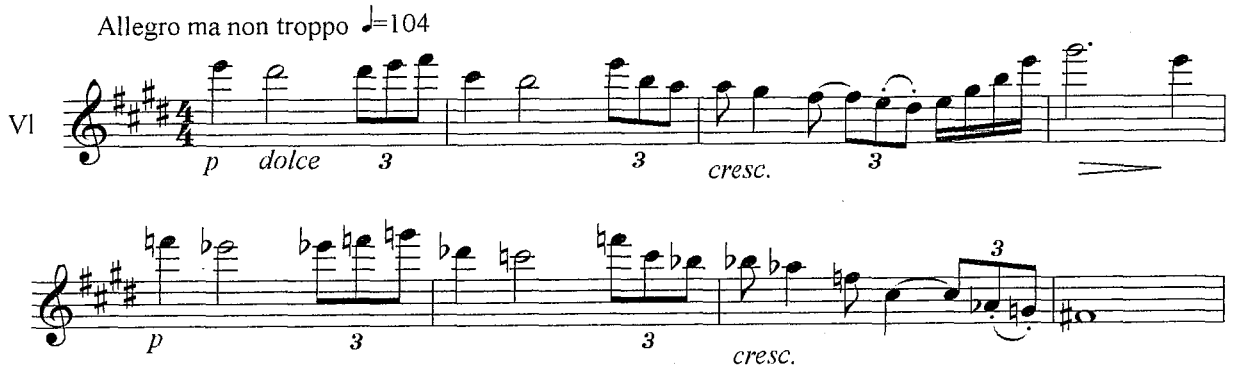
Ex. 57 Charles Tournemire: Violin Sonata No.1 op.1 (1892), final movement 3-4.



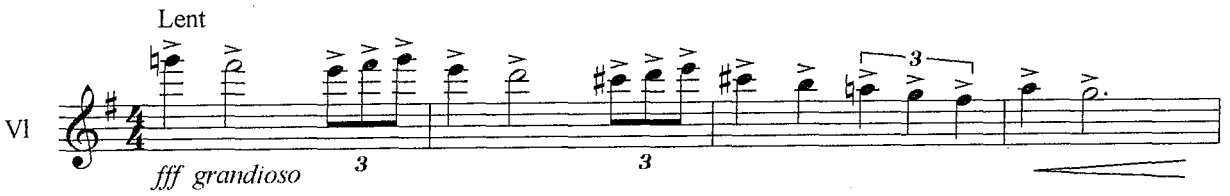
[125] See chapter four.

Lazzari, in true Franckian style, also takes the opening line of his sonata and transforms it into the first theme of the first movement, which is then used as the unifying theme in all three movements. This first theme is stated in the second and third movements of this work.

Ex. 58 Sylvio Lazzari: Violin Sonata in E major op.24 (1894), 1st movement bars 40-47.

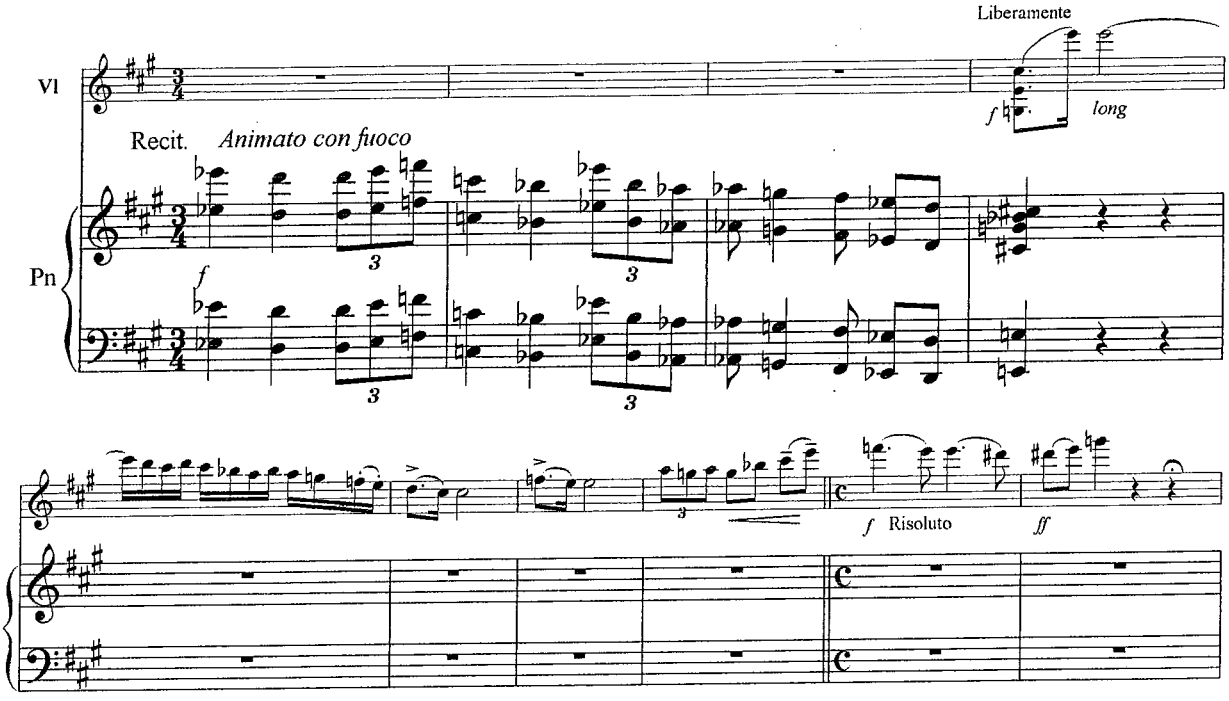


Ex. 59 Sylvio Lazzari: Violin Sonata in E major op.24 (1894), 3rd movement bars 143-146.



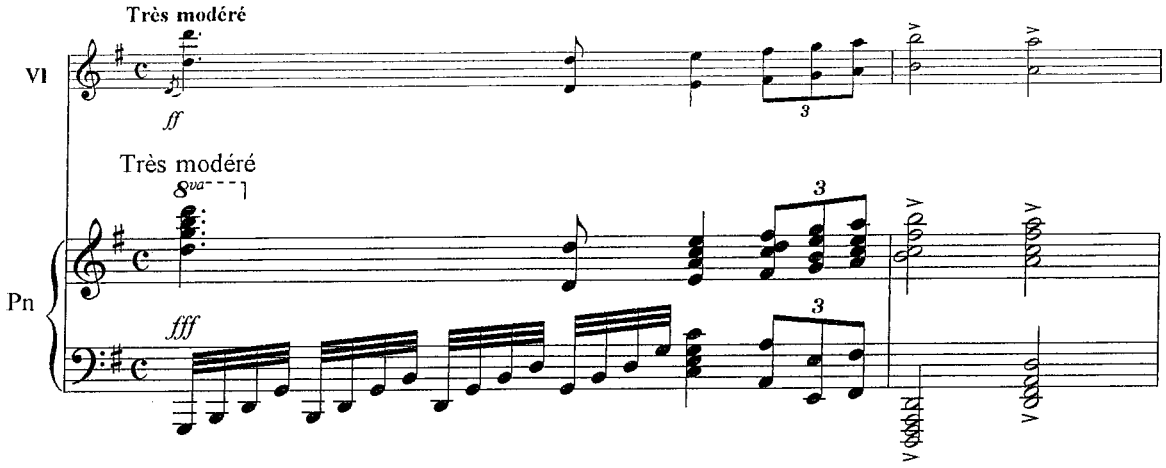
The recitative-like sections that were so innovative in both the Franck and the Saint-Saëns sonatas seem to have influenced Tournemire and Lazzari, both of whom used recitative-like sections in their works, Tournemire in the first movement of his sonata and Lazzari in the second movement.

Ex. 60 Sylvio Lazzari: Violin Sonata in E major op.24 (1894), 2nd movement bars 91-100



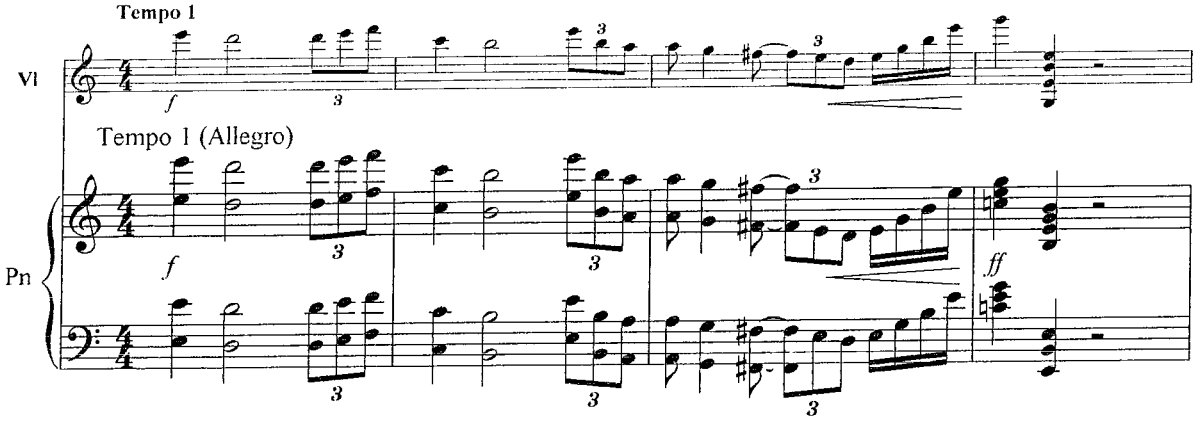
All three composers have used and built upon many of the virtuosic techniques used by Franck, Fauré, and Saint-Saëns in their sonatas such as, for example, the technique of stating the main themes of particular movements in octaves. Lekeu uses that technique in the violin part in the coda of the final movement of his sonata (bars 314 –315) and Tournemire in the violin part of the first movement of his sonata.

Ex. 61 Guillaume Lekeu: Violin Sonata in G major (1892), final movement bars 314-315.



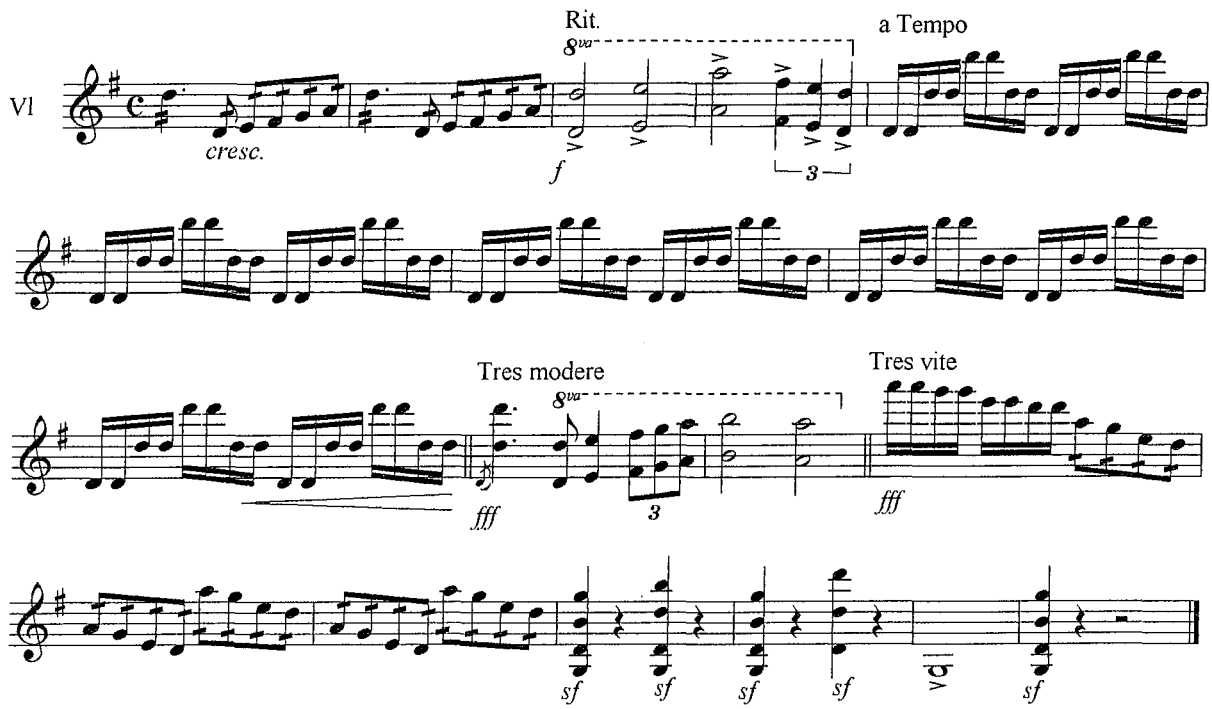
Lazzari, on the other hand, gives the octaves only to the piano, the violin playing single notes in unison with the piano.

Ex. 62 Sylvio Lazzari: Violin Sonata in E major op.24 (1894), 1st movement bars 367-end.

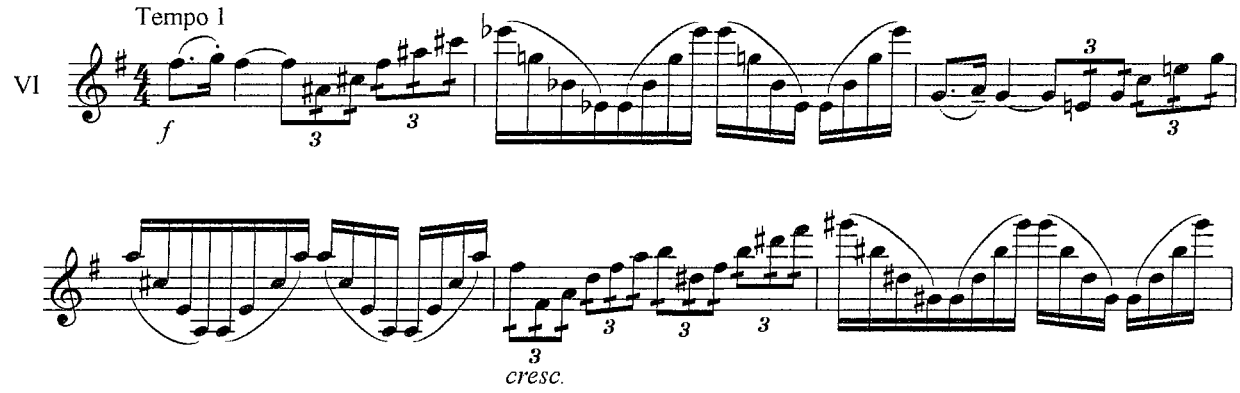


The repeated semiquaver and quaver sections that require the violinist to use sautillé or staccato are also common to all three works, though Lekeu seems to be the only one who uses this technique towards the end of a movement in keeping with his predecessors. Tournemire and Lazzari, on the other hand, have used it within the movement

Ex. 63 Guillaume Lekeu: Violin Sonata in G major (1892), final movement bars 305-end.



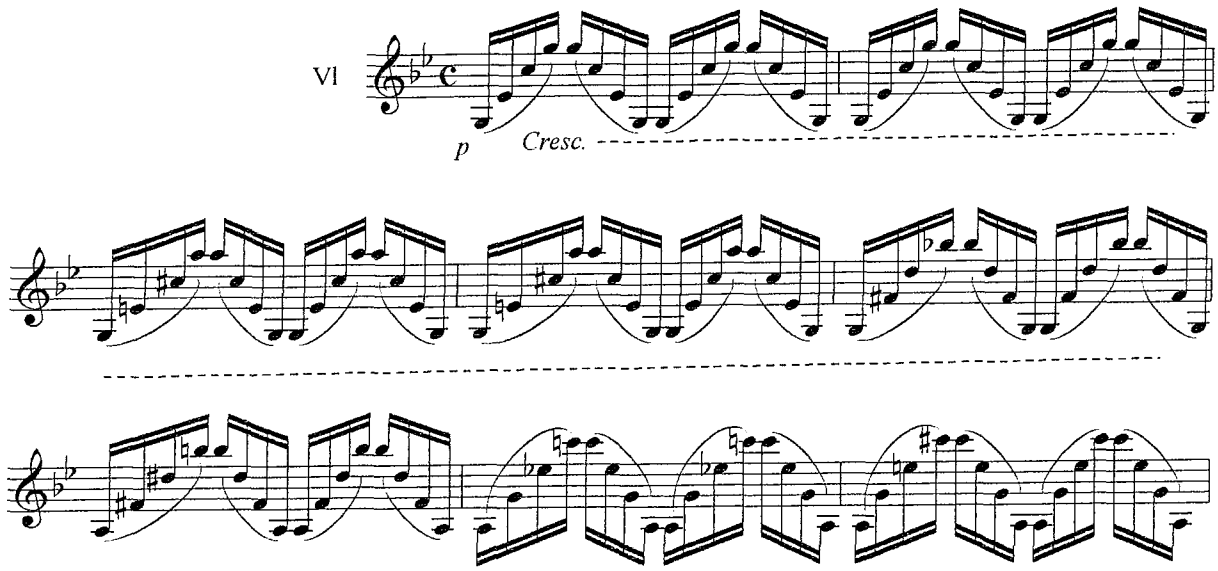
Ex. 64 Sylvio Lazzari: Violin Sonata in E major op.24 (1894), final movement bars 108-113.



The virtuosic writing in the three works is even more elaborate than in those of Fauré Saint-Saëns and Franck. There is an increased use of double-stop passages, as well as the introduction of arpeggiated figures. Both Lazzari[126] and Lekeu use these arpeggiated figures in their sonatas, which are reminiscent of the writing found in the cadenza of the Mendelssohn's violin concerto, as well as in the concertos of Charles de Bériot. With violin virtuosi of the calibre of Ysaÿe, Joachim and Sarasate having performed those concerti, it is not surprising that this type of writing started to permeate the violin sonata.

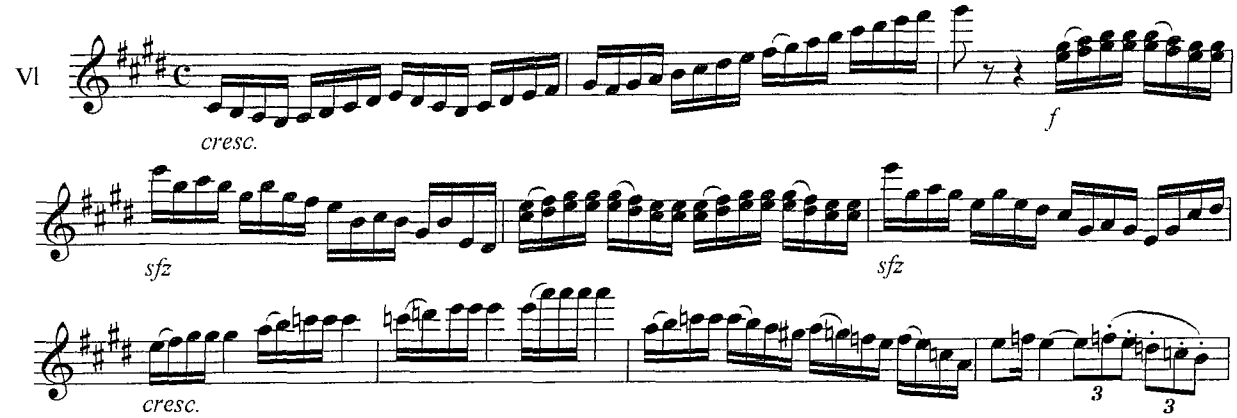
[126] See musical Ex. 64.

Ex. 65 Guillaume Lekeu: Violin Sonata in G major (1892), final movement bars 168-175.



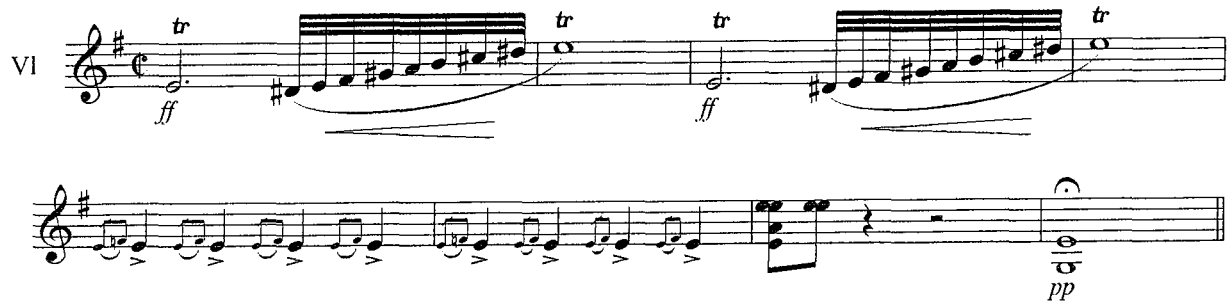
Both Lazzari and Tournemire use double stops (other than octaves) in their sonatas, something Fauré, Saint-Saëns, and Franck avoided. Lazzari uses it in the extremely difficult opening of his last movement while Tournemire uses it in his first movement.

Ex. 66 Sylvio Lazzari: Violin Sonata in E major op.24 (1894), final movement bars 35-44.

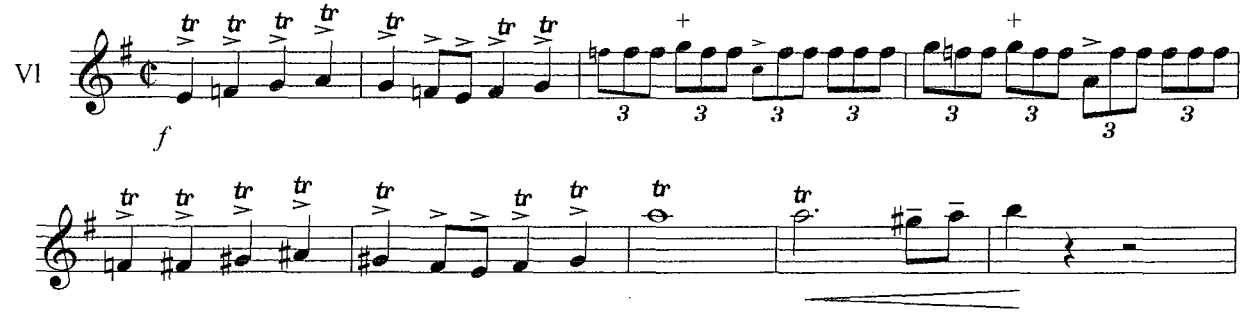


It is the sonata of Tournemire that really extends the boundaries. Not only does he have difficult passagework full of runs, but he also uses passages that are full of trills and even left hand pizzicato.

Ex. 67 Charles Tournemire: Violin Sonata No.1 op.1 (1892), 1st movement bars 290-end.



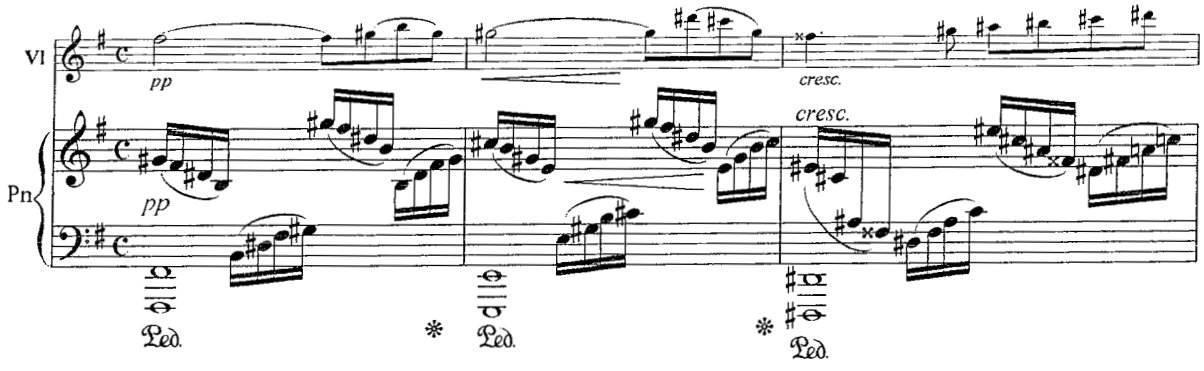
Ex. 68 Charles Tournemire: Violin Sonata No.1 op.1 (1892), 1st movement bars 244-252.



Ex. 69 Charles Tournemire: Violin Sonata No.1 op.1 (1892), 3rd movement bars 217-223.

The use of organ-like writing in the piano parts is also common to all three works. This is not surprising in the case of Tournemire who was an organist. Lekeu wrote *Epithalame* a work for string quintet, three trombones and organ (1891) and was no doubt influenced directly by his teacher, the organist César Franck. Lazzari, like Lekeu, was not an organist, but he also must have been influenced by his teacher, Vincent d'Indy, who wrote many works for organ.

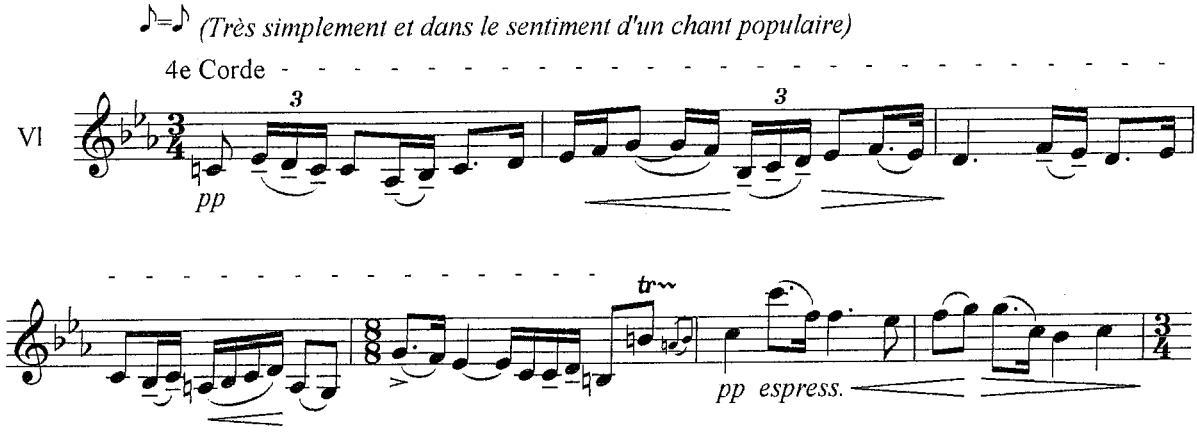
Ex. 70 Guillaume Lekeu: Violin Sonata in G major (1892), 1st movement bars 71-73.



Interestingly, none of these composers seem to have used modal techniques in their works, although both Lazzari and Lekeu (after Franck's death) had been students of Vincent d'Indy who strongly advocated the study of Gregorian chant. However, one could argue that Lekeu's theme that occurs in all three movements of his sonata (see Ex. 53) is actually based on the first five notes of the Dorian scale.

The major influence that d'Indy had on Lekeu was in the use of folk melodies and folk-like melodies, a technique not used by Fauré, Saint-Saëns and Franck in their sonatas. D'Indy based many of his compositions on folk melodies, for example his *Symphonie sur un chant montagnard* or his *Fantaisie sur des thèmes populaires français*. This may have influenced Lekeu who himself wrote a work based on folk tunes, his *Fantaisie sur des chants populaires angevins*. Lekeu appears to have been the first French composer to use a folk-like melody in a violin sonata. In the second movement of his sonata, he indicates how both the piano and violin parts of this folk-like section should be played with the words "Très simplement et dans le sentiment d'un chant populaire" (very simply in the style of a folk melody). The use of folk melodies or folk-like melodies was to become a common feature in many of the sonatas written in the early 1900s, due mainly to the influence of d'Indy; so, it is interesting to see that Lekeu uses a folk-like melody in his violin sonata as early as 1881.

Ex. 71 Guillaume Lekeu: Violin Sonata in G major (1892), violin part 2nd movement bars 50-56.



The influence that the violin sonatas of Fauré, Saint-Saëns and Franck had on the French violin sonata was immediate and far-reaching. They are recognised as major chamber works of the late nineteenth century not only because they were written by three elders of the French school of composition but also because these three works marked the emergence of the French romantic violin sonata from the obscure and relatively unknown classically inspired works written before 1875. Not only were compositional devices such as cyclicism and modal elements used for the first time in the genre of the violin sonata, but many of the innovations of Fauré, Saint-Saëns and Franck, such as recitative-like sections, organ-like writing and virtuosic writing, extended the expectations of what was to be considered as the norm and became standard compositional devices in the sonatas written over the next 30 years in France.

Chapter 4

The violin sonatas composed in France from 1896 to 1910

4.1 Vincent d'Indy, the Dreyfus affair and d'Indy's influence on the Schola Cantorum and the Société Nationale

In 1886, fifteen years after it was established, the Société Nationale de Musique dispensed with its founding principle of "Ars Gallica". This was the first of many changes that were to take place within the Société Nationale over the next ten years. The most momentous of them would be those resulting from the appointment of Vincent d'Indy as president in 1890 and his subsequent reaction to the Dreyfus Affair[127] in 1894. As had been the case after the Franco-Prussian war, politics was again to influence directly all aspects of life in France. The Dreyfus affair saw the political scene in France change dramatically and served as the catalyst for d'Indy to found the Schola Cantorum,[128] a musical institution in direct opposition to the Conservatoire. As president of the Société Nationale and director of the Schola Cantorum, d'Indy attempted to transform single-handedly the musical landscape in France, but, in doing so, he also changed the direction of the Société Nationale forever.

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[127] The Dreyfus affair was a political scandal that revolved around the wrongful conviction of Alfred Dreyfus, a Jewish military officer. In 1894, a French spy in the German embassy discovered a handwritten schedule, received by the German military attaché in Paris, which listed secret French documents. The French army was at that time a stronghold of monarchists and Catholics. It attempted to ferret out the traitor but, because of the pervading anti-Semitism, suspicion quickly fell on Dreyfus. He was tried by a French court-martial and convicted for selling French military secrets to the Germans, and he was sentenced to degradation and deportation for life. In 1898 it was discovered that most of the evidence had been forged but it was not until 1906, eight years later, that the supreme court of appeals exonerated Dreyfus, who was reinstated as a major and decorated with the Legion of Honour. Information taken from Columbia Encyclopedia "Dreyfus affair" <http://columbia.thefreedictionary.com/Dreyfus+Affair> (accessed 24 January 2006).

[128] Jane F. Fulcher, *French Cultural Politics and Music: From the Dreyfus Affair to the First World War* (Oxford: Oxford University Press. 1999), 25.

The events that led to d'Indy assuming the presidency of the Société Nationale started well before 1890. Ironically, it would be the rift between two of its founding members, Saint-Saëns and Franck, that would be the main cause behind the Société Nationale's eventual shift in objective. As early as 1876 d'Indy, Duparc, Lekeu and Chausson had attempted to introduce a resolution to the Société Nationale that would allow not only the works of contemporary foreign composers but also the works of past masters to be included on its programs. The resolution was voted down, but the vice-president Saint-Saëns had suggested that composers such as Greig and even Tchaikovsky could possibly be allowed on Société Nationale programs.[129] However when Wagner was mentioned, Saint-Saëns remarked: "But the day they play Wagner in Paris, what will become of the rest of us?"[130]

Saint-Saëns had become increasingly jealous of Franck and had already made irreverent comments about Franck and his band of loyal and devoted students. [131] The devotion of Franck and his followers to Wagner only widened the divide between the opposing camps. Saint-Saëns, who in the past had strongly defended Wagner and suggested that French musicians should welcome the latter's ideas, had subsequently become concerned about the impact that Wagner could have on France's younger generation of composers.

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[129] Kay Norton "The Société Nationale de Musique: 'A Cradle and Sanctuary of French Art'," *Music and Research Forum* vol. 4 (1989): 18.
[130] James Harding, *Saint-Saëns and his circle* (London: Chapman & Hall, 1965), 154; quoted in Norton, 18.
[131] Norton, 18.

The suggestion of the inclusion of Wagner works on the programs may well have come from d'Indy who in 1876 had been appointed joint secretary of the Société with Duparc. That appointment had coincided with his first visit to Bayreuth, an experience which began his life-long admiration for the great German master. Later in 1882, Franz Liszt presented d'Indy with an article written by the journalist Louis Fourcaud based on an interview he had been granted by Wagner in 1879.[132] In that interview, Wagner stated that France's sole musical salvation was to follow his own precedent of setting music to legendary national themes.[133] He had also declared that the compositions of "Judeo-Italian"[134] operas by composers such as Giacomo Meyerbeer had diverted French music from its traditional course.

That article would change d'Indy forever. A devout Roman Catholic, he believed that "only to a true Catholic did God give the power to write authentic and inspiring music".[135] D'Indy shared the anti-Semitic beliefs of Wagner and also shared his view that the operas of Meyerbeer had denied France its rightful position at the forefront of musical activity in Europe. As d'Indy saw it, the only way France was to "regain the musical pre-eminence she had forfeited during the century of romanticism and republicanism" [136] was to promote the music of its great forefathers Lully and Rameau.[137]

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[132] Charles B. Paul, "Rameau, D'Indy, and French Nationalism" *The Musical Quarterly* Vol. 58/1 (January 1972): 51. Title and details of article not specified.
[133] Charles B. Paul, 51.
[134] Charles B. Paul, 51.
[135] Charles B. Paul, 52.
[136] Charles B. Paul, 51.
[137] Charles B. Paul, 54.

Dissatisfaction with the Société's narrow view dictated by nationalistic ideals was not limited to d' Indy. Other composers such as Duparc had found the programming of the Société increasingly repetitive:

> Unfortunately, after a while, large works were done rarely and small works multiplied. The programs became somewhat monotonous. We eventually gave concerts of fourteen songs! I proposed, therefore, that we abandon limiting our programs to contemporary French works only, and that we recognize the ancient masters, as well as some foreign works.[138]

Disagreement over programming only widened the gulf between the opposing views within the Société Nationale and, ten years after his first attempt, d'Indy finally succeeded in getting his resolution passed which finally allowed the works of foreign composers to be performed at the Société's concerts. As Jean Bonnerot quoted in his biography of Saint-Saëns, the resolution was to introduce in the programs:

> foreign, modern works of a true interest.....and others still unknown in France, such as important fragments of masterpieces of Bach, Rameau, Gluck, etc.; restored according to original sources.[139]

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[138] Henri Duparc, "Souvenirs de la Société Nationale," *Société Internationale de musique*, 12 (December 1912), 3 ; quoted in Norton, 18.

[139] Jean Bonnerot, *C. Saint-Saëns: Sa vie et son oeuvre,* New ed., rev. and enl. (Paris: Durand, 1923), 128; quoted in Norton, 20.

The resolution resulted in the immediate resignation of the organisation's two founders, Romain Bussine and Saint-Saëns, and the appointment of Franck as the new president. It is remarkable that two composers as diametrically opposed as Saint-Saëns and Franck had managed to work together for as long as they did. [140] Unfortunately, Franck died four years later, just as he was about to implement the musical renaissance for which he had fought so much. Following Franck's death, d'Indy was elected president of the Société Nationale in November 1890.

In 1894, during the early years of d'Indy's tenure, the Dreyfus affair split France essentially polarizing French society into two factions, the Dreyfusards and the anti-Dreyfusards. To some extent the bitter quarrelling pitted pro-republicans against anti-republicans. The Dreyfusards supportive of the republic were against the Roman Catholic church, whilst the anti-Dreyfusards were staunch monarchists and Catholics who strongly supported the Catholic church's involvement in public policy.

D'Indy who had been a member of the French army during the Franco-Prussian war immediately sided with the anti-Dreyfusards, as it was the natural vehicle for him to display his anti-Protestant, anti-Semitic and anti-republican beliefs. The Dreyfus affair gave d'Indy the perfect opportunity to merge his political and artistic ideals. This was to be achieved through his involvement in a school of music, the *Schola Cantorum*,[141] which in his role as director he would steer to form a political opposition to the state-funded and pro-republican Paris Conservatoire.

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[140] Norton, 20-21.
[141] Fulcher, 25.

The original curriculum of the *Schola Cantorum* was largely influenced by the antiquarian research that Charles Bordes and its co-founders, d'Indy and Alexandre Guilmant, had been involved in prior to its foundation in 1894. A number of musicologists and musical performers had been engaged in rediscovering and performing the music of the past, namely Gregorian chant as well as the music of the late middle ages and the renaissance. In 1892, Charles Bordes had founded the *Société des Chanteurs de Saint Gervais* to perform the music of Palestrina and Josquin Desprez which had been neglected for quite some time in France. With considerable help from d'Indy, he organised the "*Semaines saintes de Saint Gervais*" which was a set of performances of sacred music for the Holy Week liturgies.[142] At about the same time, Alexandre Guilmant, Charles-Marie Widor and Charles Loret were performing Bach's organ works in a style they believed to be in the authentic Bach tradition as researched and proposed by their teacher, the Belgian Nicholas Lemmens.

By the time Bordes, d'Indy and Guilmant met on the 6th June 1894 at Saint-Gervais with the intention of establishing a new society, all were in agreement that their new school of music would be a centre for the study of Gregorian and Palestrinian music. Soon afterwards, the principles that were to govern the Schola Cantorum (as that society was subsequently called) were outlined in a statement issued by d'Indy. They were:[143]

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[142] Robert William Trumble, *Vincent d'Indy– His Greatness and Integrity* (Ballarat Vic.: University of Ballarat, 2000), 193.

[143] Robert William Trumble, *The Compositions of Vincent d'Indy* (Ballarat Vic.: University of Ballarat, 2000), 97.

(i) the return to the Gregorian chant tradition of Plainsong,

(ii) the establishment of Palestrina as a model for Church music, and

(iii) the creation of a modern style of sacred music founded on the principles of Palestrina.

By 1897, just one year after it had officially begun, the Schola which had been originally founded for the study of religious music had widened its curriculum. It covered the entire history of music, its development throughout the ages, as well as a thorough analysis of all aspects of composition past and present.[144] In direct opposition to the Conservatoire's curriculum that began with solfège and harmony, the first year of the *Schola Cantorum's* course was based on the fundamentals of music exposing the students to harmony, counterpoint and Gregorian chant.[145] The inclusion of the symphony as part of the curriculum in the third year of the course once again was in contrast to the curriculum of the Conservatoire where the symphony was considered to be a "lower" genre.[146] In developing this curriculum, d'Indy was able to fulfill his ideology of creating a course that would allow his students to compose music that he believed to be truly French. Published in 1912, d'Indy's *Cours de Composition musicale* outlined the Schola's curriculum.

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[144] Trumble, *The Compositions of Vincent d'Indy*), 97.
[145] Fulcher, 30.
[146] Fulcher, 31.

The curriculum of the five-year degree was as follows:

Table 4.1 Five-year curriculum of the *Schola Cantorum*[147]

Year	Curriculum
1	The elements of music *(Rhythm, melody, harmony)* Notation and expression Monodic music *(Gregorian chant, folksong)* Motet and madrigal
2	Instrumental form *(Fugue, Suite, Sonata, Variation)*
3	Orchestration Form, in relation to Orchestral Works – *(Concerto, Symphony, Fantasia, Overture, Symphonic poem)* Chamber music
4 & 5	Dramatic music *(Opera, Lyric drama, oratorio, Cantata),* Incidental Music and Song

As director of the Schola Cantorum and president of the *Société Nationale*, d'Indy's dual roles began to cause a conflict of interest, consequently creating a rift within the *Société Nationale.* The guiding principles that d'Indy believed should be the essence of French music contrasted greatly with those of the members that were from the Conservatoire. On one side were d'Indy and his disciples, Pierre de Bréville, Marcel Labey and Paul Le Flem, and on the other side those of the previous generation groomed at the Conservatoire, Fauré, Massenet and their followers in the new generation: Schmitt, Ravel, Aubert and Ducasse. As secretary of the

[147] Table compiled from data derived from Trumble, *Vincent d'Indy– His Greatness and Integrity*, 201.

Société, Ernest Chausson, who was a Franckist, was fully aware that its future was uncertain. Chausson's great friendship with d'Indy did not prevent him from using his power to keep a balance in the programs between the old musicians and the young composers. He made particularly sure that the works of the Conservatoire students appeared regularly on the programs.[148] As he wrote in a letter to Pierre de Bréville:

> That poor Nationale! It's a fact. It is the two of us who have to think about it, and seriously take care of it.....We don't put a lot of spirit into it, but we have to do it nevertheless, to the best of our abilities. When we started , we were very happy to have the Société. It can be as useful to the young of to-day as it was to us. Let us wait patiently until we too are sacked, as we have done to those who were there before us. What is important is that we have new recruits.....It would not be bad to have somebody quite young, very different from us.....[however] we have to admit that what we have to offer is not very appealing.[149]

What had become unappealing, especially to the students of the Conservatoire (the very students Chaussson was trying to recruit), was that two groups had emerged within the Société, the Dreyfusards from the Conservatoire and the anti-Dreyfusards from the Schola. With the majority of the committee being disciples of d'Indy, the principles that he considered to be the traditional foundations of new French music began to be reflected in the programs of the Société Nationale through the selection for performance of instrumental works composed

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[148] Michel Duchesneau, *L'avant-garde musicale et ses Sociétés à Paris de 1871 à 1939*, trans. Pierre Le Guen (Liège: Mardaga, 1997), 34.
[149] Duchesneau, 34. trans. Pierre Le Guen.

by his friends and his pupils that contained many of those principles. This in turn increased the jealousy and deepened the rift between the opposing camps.

After Chausson's death in 1899 and with no one to maintain a balance in programming, the Société became increasingly nationalist and pro-d'Indyist. A study of the programs after 1899 shows that, contrary to the situation that prevailed in 1886 when Franck became president, a decreasing number of foreign works were performed by the Société and works of members of the Schola Cantorum kept increasing. This nationalistic approach and the destabilization (in which Ravel played a large part) of the equilibrium between the two groups within the Société — the students of the Conservatoire and the students of the Schola — put into train the eventual demise of the Société Nationale. Ravel, who had been taught at the Conservatoire, was appointed as a member of the committee in 1903. His continual objection to the aesthetic principles of the Société led to his eventual resignation and the creation of the Société Musicale Indépendante in 1909. Ravel's stated aim was to promote art freed from "the stolid traits of incoherence and boredom called construction and depth by the Schola Cantorum".[150] For twenty-six years between 1909 and 1935, when the Société Musicale Indépendante eventually folded, neither group would be able to settle their differences.

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[150] Duchesneau, 35. trans. Pierre Le Guen.

4.2 The Sonatas performed at the Société Nationale from 1896 to 1910

D'Indy's influence over the Société Nationale had a large effect on the number of French violin sonatas performed at its concerts (see Table 4.2 below). Twenty-seven sonatas for violin and piano were performed between 1896 and 1910, which was a large increase compared to the previous two periods: seven in the period from 1871 and 1877 and ten between 1877 and 1895. This increase must, in some part, have been due to the great popularity and admiration d'Indy and his students had for Franck's violin sonata. In his *Cours de Composition musicale*, d'Indy ends the chapter on the sonata with a lengthy analysis of Franck's violin sonata[151] describing it as "the first and the purest model of the cyclic treatment of themes in the form of the instrumental sonata".[152]

Of the twenty-three new works, twelve were composed by students of d'Indy (see Table 4.2 below). As both d'Indy and Paul de Wailly had been students of Franck, it appears that fifteen of the twenty-seven sonatas composed during that period were by Franckists. This is even more significant if we consider the fact that only four sonatas written by French composers had been performed by the Société Nationale prior to 1896. Gabriel Fauré's, sonata was performed twice, whilst the sonatas of Sylvio Lazzari, Alexis de Castillon and Paul Lacombe were all performed once.

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[151] Trumble, *Vincent d'Indy– His Greatness and Integrity*, 208.
[152] Léon Vallas, *César Franck*, trans, Hubert Foss (London: Geroge G. Harrap & Co. Ltd, 1951), 198.

Table 4.2 Performances given by the *Société Nationale de Musique* (Listed in chronological order) of Violin Sonatas by French Composers, 1896-1910[153]

Composer	**No. of performances**	**Year**
Jean Renié (pseudonym of Henriette Renié)	1	1897
Sylvio Lazzari	1	1897
Alexis de Castillon	1	1898
Paul Lacombe *	1	1900
Gabriel Fauré	2	1900, 1906
Henry Février	1	1900
Victor Vreuls †	1	1901
Marcel Labey †	2	1902, 1907
Albert Roussel †	1 (Destroyed)	1902
Charles Planchet	1	1903
Auguste Sérieyx †	1	1904
Vincent d'Indy	1	1905
Henry Woollett	1	1905
Paul Le Flem †	1	1906
Jean Poueigh †	1	1906
Joseph Jongen †	1	1906
Gustave Samazeuilh †	1	1906
Albéric Magnard †	1	1907
Albert Bertelin	1	1907
Paul de Wailly	1 (Violin Sonata No.2)	1907
Georges-Martin Witkowski †	2	1908, 1910
Marcel Noël	1	1909
Maurice Alquier †	1	1909

[153] Table compiled from data derived from Duchesneau, 256-271.

Table 4.2 continued

Composer	No. of performances	Year
Gabriel Grovlez	1	1909
Charles Pineau	1	1909
Albert Groz †	1	1909
Albert Roussel †	1 (Violin Sonata No 1)	1910

† Denotes a student of Vincent d'Indy

* Which Lacombe Violin Sonata is not known, Opus number not specified

Of particular interest are the sonatas of Albert Roussel and Henriette Renié. Roussel was the first composer to have had two violin sonatas performed by the Société Nationale. The first was performed in 1902 but was subsequently destroyed. The second written in 1908 was published under the title Violin Sonata No.1 in d minor and was performed in 1910. The sonata of Henriette Renié, written under the pseudonym of Jean Renié, was the first violin sonata written by a woman to have been performed at a Société Nationale concert.

4.3 The influence of d'Indy, Fauré, Saint-Saëns and Franck on the sonatas written by students of the Schola Cantorum

The following survey of the violin sonatas written during the period 1896-1910 will show how the teachings of d'Indy, and to a lesser extent the innovations and common characteristics to be found in the sonatas of Fauré, Saint-Saëns, and Franck, were accepted by and influenced the works of the next generation. These works fall into two categories: those written by students of Vincent d'Indy and those written by students of the Conservatoire. I have chosen eleven sonatas: d'Indy's violin sonata (1905), seven sonatas written by students of d'Indy and

three by students of the Conservatoire. Of the seven sonatas that were composed by students of d'Indy, five were performed at the Société Nationale. They are the sonatas of Victor Vreuls (1900), Albéric Magnard (1901), Gustave Samazeuilh (1903), Paul Le Flem (1905) and Georges Witkowski (1907). The other two sonatas are the sonata of Louis Vierne (1905), and Guy Ropartz's first violin sonata (1907).[154]

The sonatas written by the students of Vincent d'Indy saw the emergence of a violin sonata that was truly French in character. They contain all or the majority of the following: folk melodies, the increased use of modal techniques as well as the introduction of intermezzo movements or sections within a movement. D'Indy's advocacy of the ideas of his teacher, Franck, led to many of the innovations introduced by the latter becoming characteristics of the genre. Cyclicism, recitative-like sections, and virtuosic writing are used frequently in the sonatas written by d'Indy's students.

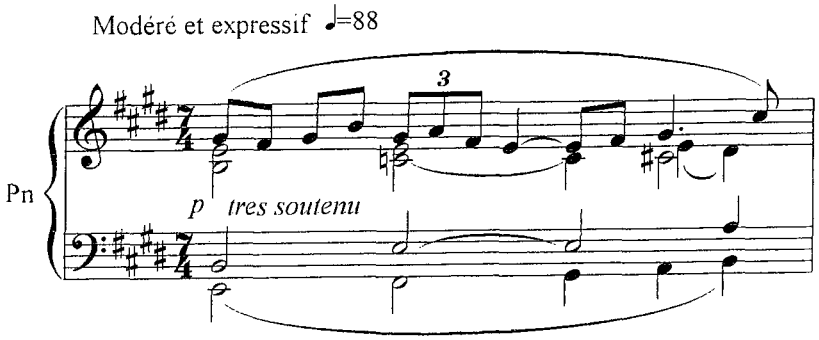
The influence of d'Indy on the violin sonata can be seen foremost in the use of folk melodies. Throughout his life, d'Indy frequently visited his native region of Ardèche. During those visits, he would research and record well-known folk melodies from the region, the majority of which were mountain airs. That research eventually led to the composition of one of his most well-known works, *Symphonie sur un Chant Montagnard Français* which he completed in 1886. That research must also have influenced d'Indy to incorporate the study of folksongs

[154] Ropartz's first violin sonata was eventually performed at the Société Nationale in 1911.

in the curriculum of the Schola Cantorum (see Table 4.1 year 1) and many of his students to use folk melodies or folk-like melodies in their compositions.

Ironically, d'Indy used only one folk-like melody in his own violin sonata – in the second movement. This folk-like melody in 7/4, which is only played by the piano, acts as the main theme upon which the trio section of the scherzo movement is built.

Ex. 72 Vincent d'Indy: Violin Sonata in C major op.59 (1903), 3rd movement bar 48

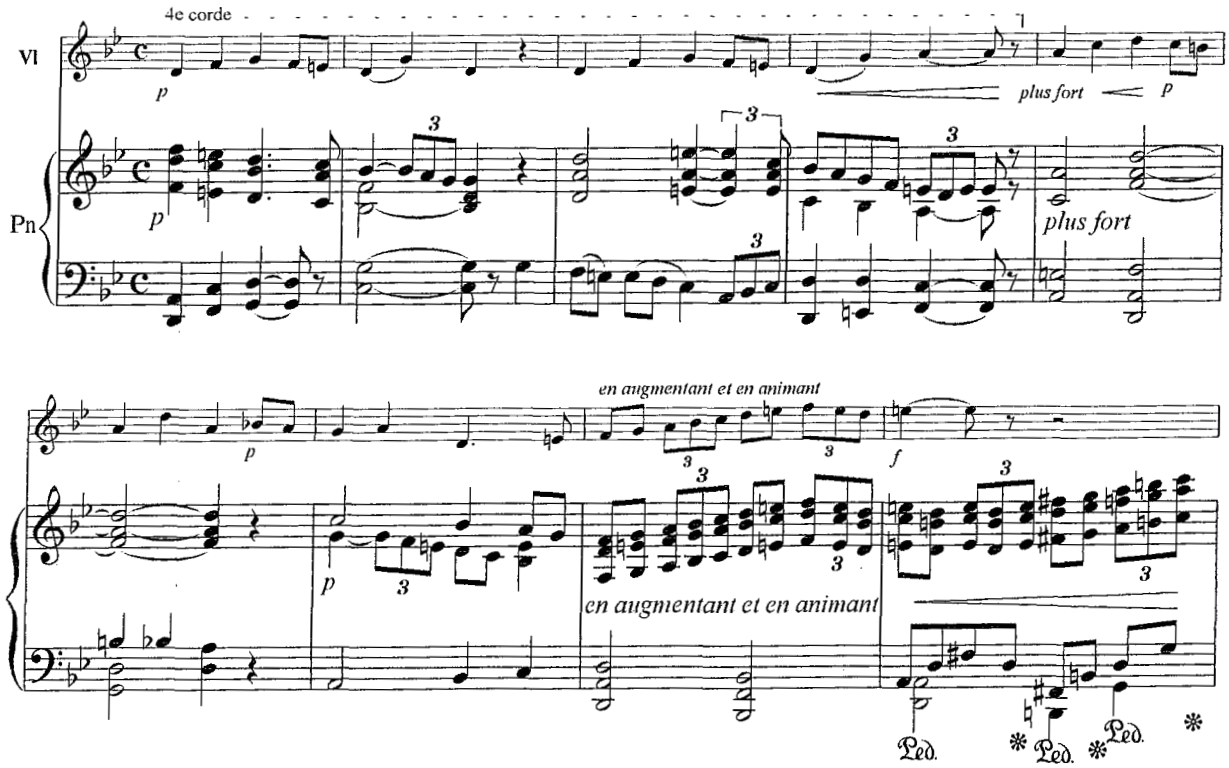


D'Indy's influence however can be seen in the sonatas of Paul Le Flem and Guy Ropartz who used folk melodies as the basis of their violin sonatas and Victor Vreuls who used a folk-like melody in his sonata.

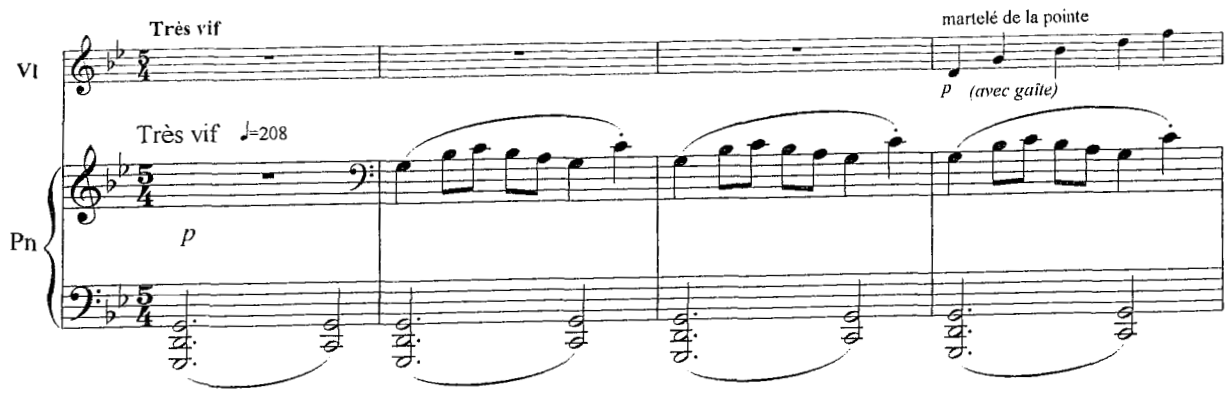
Paul Le Flem bases his entire sonata on a Celtic folk melody from the Breton region of France. That folk melody, a four-bar theme based on the Dorian scale, is not only used as the main theme of the first movement but is also used as a cyclical device in all three movements. The final three notes of that theme (the notes D, G, and A) were a common ending for Celtic refrains. The final movement of this work is also folk-like in character. The 5/4 *ostinato*

accompaniment in the piano and the arpeggio-like theme played by the violin are typical of the rhythms used in Celtic folk songs.

Ex. 73 Paul Le Flem: Violin Sonata in g minor (1905), 1st movement bars 11-19.

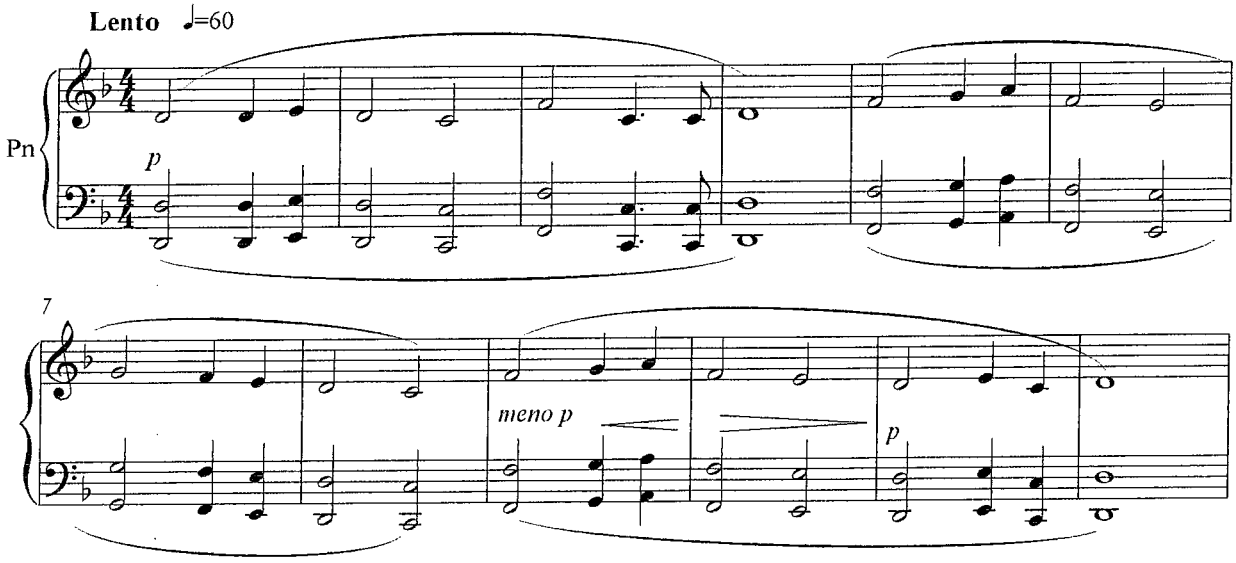


Ex. 74 Paul Le Flem: Violin Sonata in g minor (1905), 3rd movement bars 1-4.



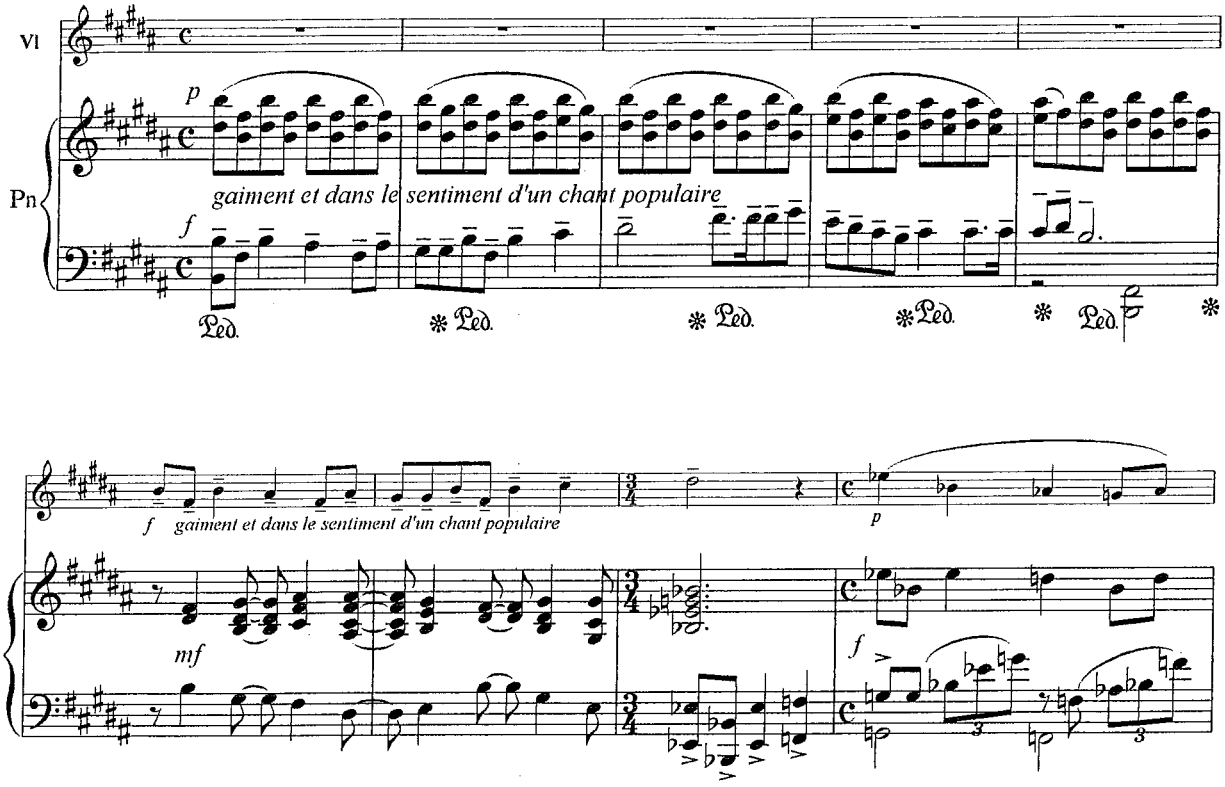
Written in Britany, Guy Ropartz's first violin sonata is also based entirely on a popular Breton air. This air which once again is based on the Dorian mode is also used as a cyclical device and is stated in its entirety in each movement. The main themes of all three movements are also based around this original air.

Ex. 75 Guy Ropartz: Violin Sonata No.1 in d minor (1907), 1st movement bars 1-12.



Victor Vreuls followed the lead of his teacher and used a folk-like melody in his sonata. The opening theme of the final movement is entitled "*gaîment et dans le sentiment d'un chant populaire*" indicating that the opening theme should be played joyfully in the style of a folk melody.

Ex. 76 Victor Vreuls: Violin Sonata in B major (1900), 3rd movement bars 9-17.



As his career progressed, d'Indy became increasingly obsessed with cyclicism, using it as the basis of many of his compositions. As Martin Cooper noted:

> The cyclic principle according to d'Indy 'subordinates' the structure to certain themes, which re-appear in various forms in each movement, acting as regulators and making for unity. What to Franck was half a convenience and half a poetic fancy, has become a basic principle of composition.[155]

[155] Martin Cooper, *French Music from the Death of Berlioz to the Death of Fauré* (Oxford: Oxford University Press, 1951), 158.

D'Indy's obsession with cyclicism led him to devote a section of the Schola's curriculum to its study. The second year of the Schola's course was devoted to the study of instrumental forms, forms such as the fugue, the suite, theme and variations and sonata form. D'Indy divided the study of the sonata form into three sections:

(i) the sonata pre-Beethoven,

(ii) the Beethovian sonata, and

(iii) the cyclic sonata.[156]

The influence of this curriculum can be seen in the fact that, apart from Louis Vierne, all the students of d'Indy whose works I have analysed used cyclical techniques in their sonatas.

In d'Indy's own violin sonata composed in 1904, we see a clear example of how cyclicism had become for d'Indy "the basic principle of composition". That work is based on three motifs.[157] The first is heard as part of the opening theme. The other two are heard simultaneously in a transition passage that precedes the second theme of the sonata.

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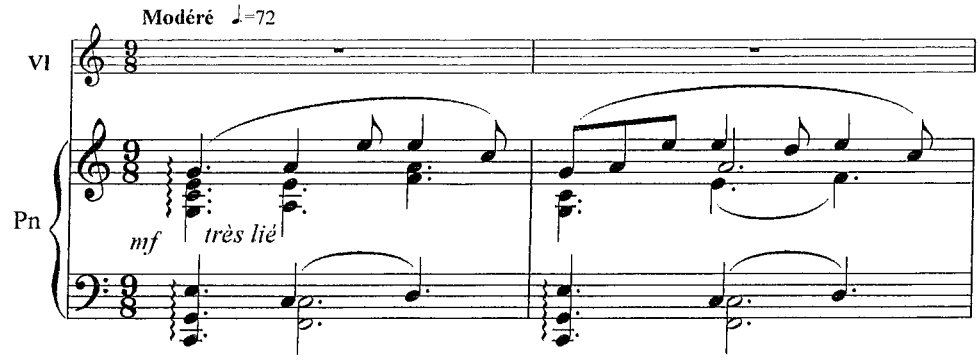
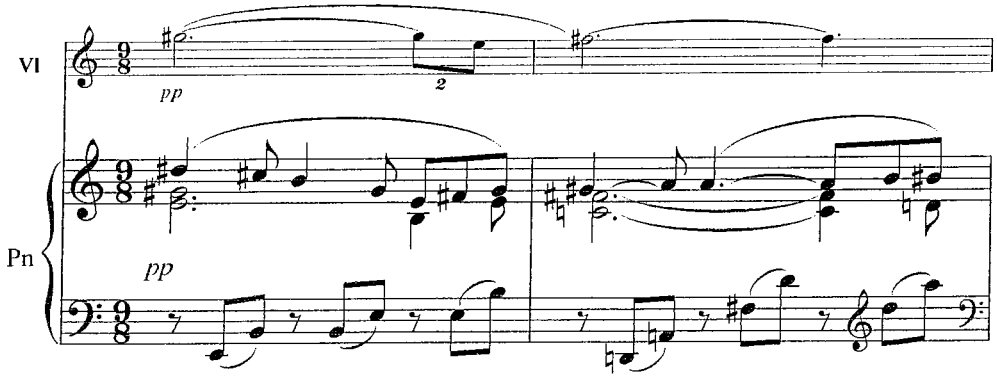
[156] Trumble, *Vincent d'Indy– His Greatness and Integrity*, 205.

[157] The following analysis of d'Indy's violin sonata has been informed by Trumble, *The Compositions of Vincent d'Indy*, 69-72, and David Shand, "The Sonata For Violin and Piano from Schumann to Debussy 1851-1917" (Ph.D. diss., Boston University, 1948), 265-268.

Ex. 77 Vincent d'Indy: Violin Sonata in C major op.59 (1903), 1st movement bars 1-2.

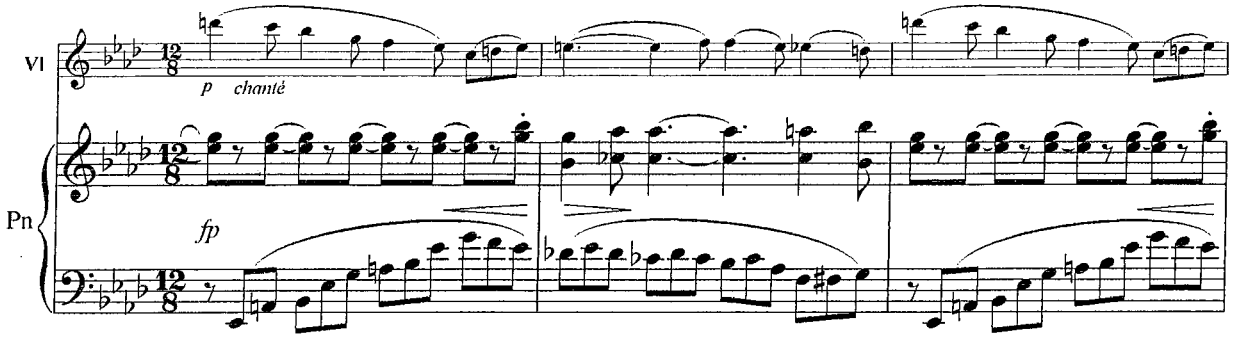


Ex. 78 Vincent d'Indy: Violin Sonata in C major op.59 (1903), 1st movement bar 36-37.

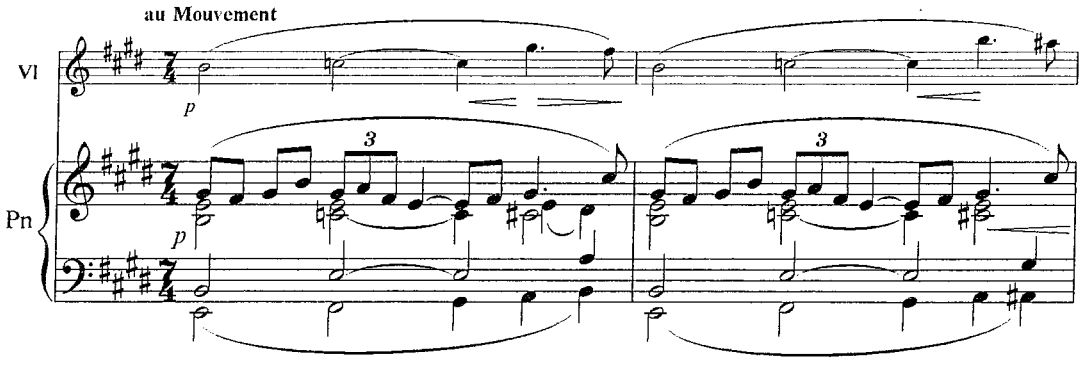


In the second movement, motif 3 is heard simultaneously with the opening theme of this scherzo movement. Later on in the trio section, the folk-like passage mentioned earlier (see Ex. 72) is played simultaneously with motif 1 though this time it starts on B and is in a different rhythm.

Ex. 79 Vincent d'Indy: Violin Sonata in C major op.59 (1903), 2nd movement bars 21-23.

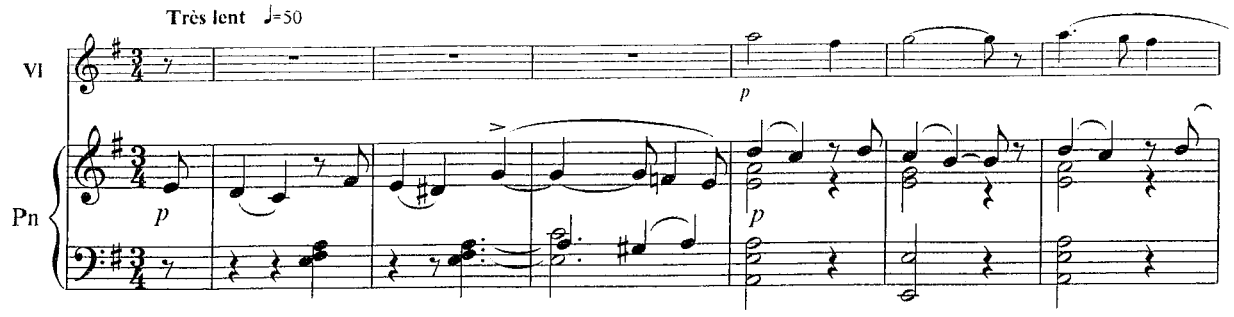


Ex. 80 Vincent d'Indy: Violin Sonata in C major op.59 (1903), 2nd movement bars 60-61.



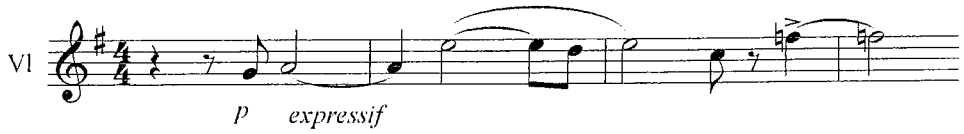
In the third movement, d'Indy uses derivations of all three motifs. The opening theme played by the violin is based around motif 2; the falling interval of a third resolving to a semitone can be seen in both this opening theme and motif 2.

Ex. 81 Vincent d'Indy: Violin Sonata in C major op.59 (1903), 3rd movement bars 1-6.



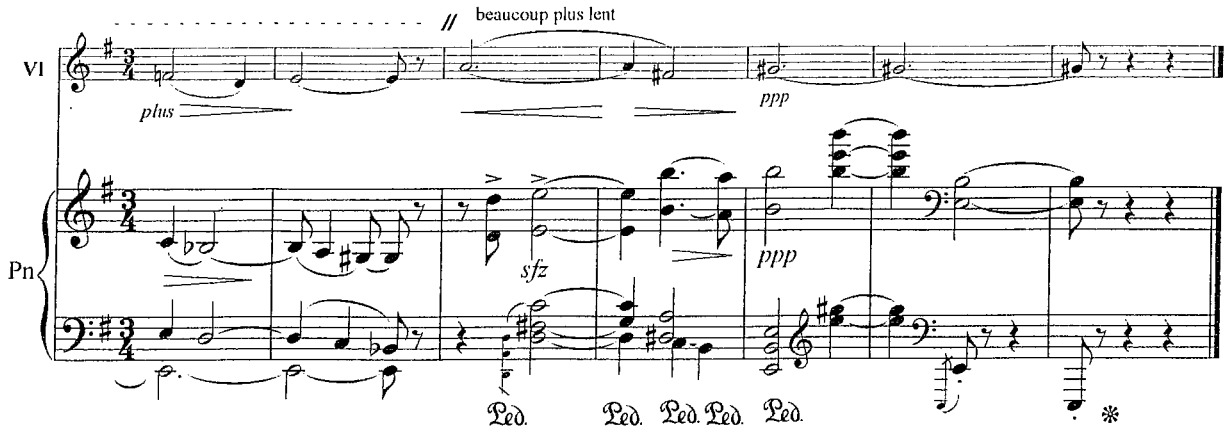
Motif 1 is heard twice, both times played by the violin. Once again, it is stated in a different rhythm. In this example it is elongated over three bars with the marking *espressif*, which fits in with the mood of this *lento* movement.

Ex. 82 Vincent d'Indy: Violin Sonata in C major op.59 (1903), 3rd movement bars 35-37.



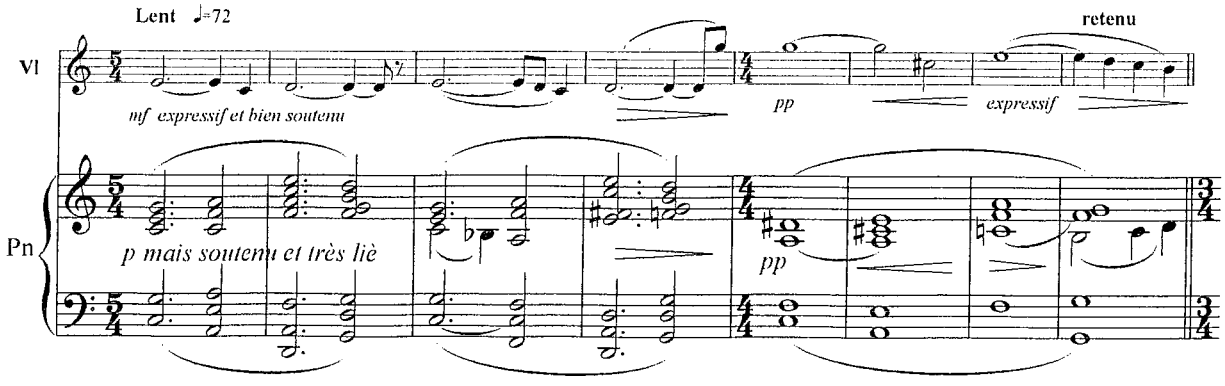
Motif 3 is also played by the violin in a different rhythm, this time starting on F♮ not on D♯as it was in the first movement. In the final five bars of the movement, both the opening theme played by the violin (see Ex. 81) and motif 1 are heard simultaneously.

Ex. 83 Vincent d'Indy: Violin Sonata in C major op.59 (1903), 3rd movement bars 127-end.



In the final movement, motif 1 is heard in the piano part, this time written in crotchets in 7/4, which is in contrast to the first movement where it was written in 9/8 in dotted crochets and quavers. Finally, both motifs 1and 2 are heard simultaneously in the 5/4 *lent* section towards the end of the movement.

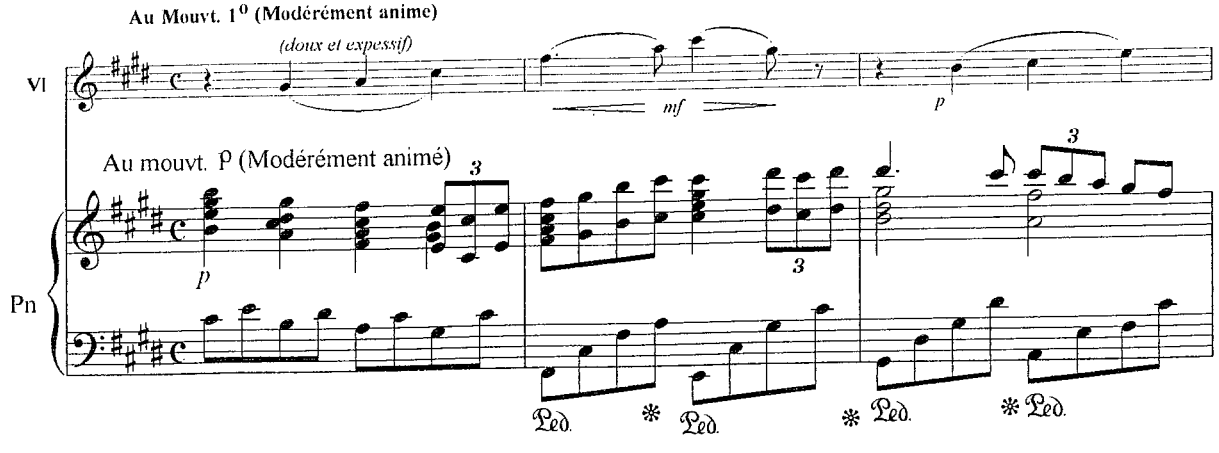
Ex. 84 Vincent d'Indy: Violin Sonata in C major op.59 (1903), final movement bars 201-208.



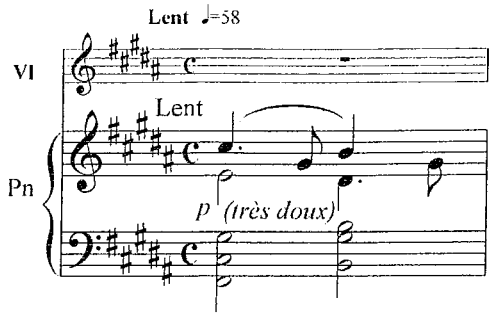
The two cyclical techniques, the first being the simultaneous use of two motifs and the second the practice of using the intervals of a major theme as the basis of new themes in a subsequent movement, were both used by d'Indy in his sonata. These two techniques were also used by many of his students and are clearly evident in the cyclicism used by Le Flem in his violin sonata.

Like his teacher, Le Flem bases his sonata around three motifs that are employed cyclically. The first, the folk melody mentioned earlier, is the opening theme of his work (see Ex.73). The second is first heard in the bridge section just before the recapitulation (bars128-129), whilst the third is heard in the coda.

Ex. 85 Paul Le Flem: Violin Sonata in g minor (1905), 1st movement bars 128-130.

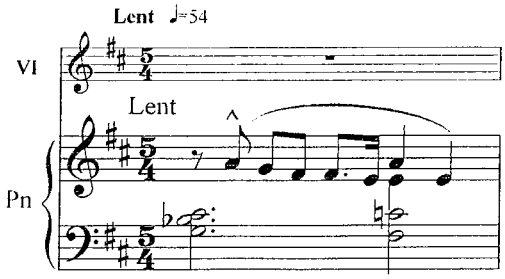


Ex. 86 Paul Le Flem: Violin Sonata in g minor (1905), 1st movement bar 214.



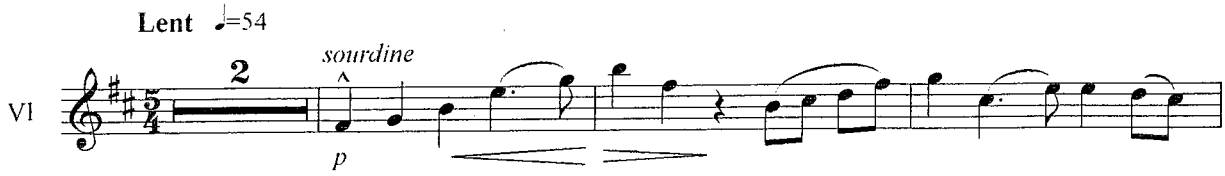
In the second movement of this work, the introductory bars played by the piano, which are used as a recurring accompaniment throughout the movement, are based on motif 1; the interval of a fourth that rises and falls can clearly be seen in both motifs.

Ex. 87 Paul Le Flem: Violin Sonata in g minor (1905), 2nd movement bar 1.



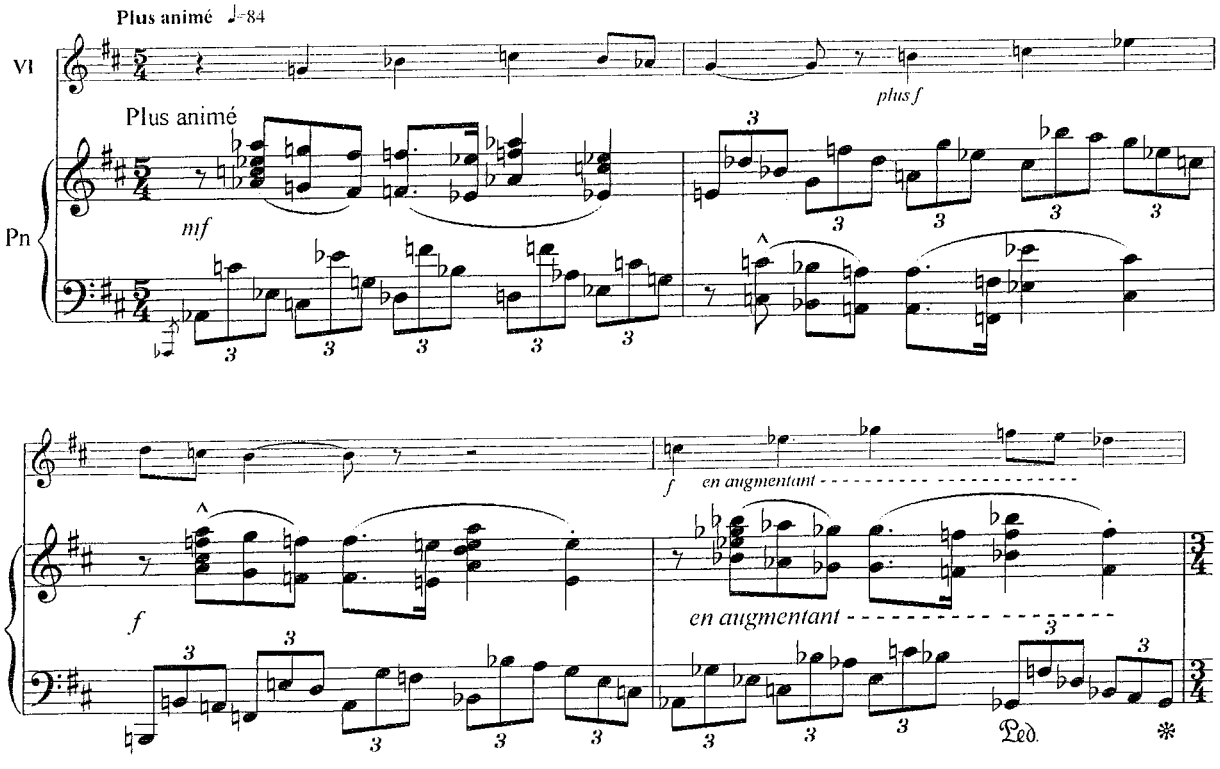
The opening theme of this movement, played by the violin, is based on motif 2.

Ex. 88 Paul Le Flem: Violin Sonata in g minor (1905), violin part 2nd movement bars 1-5.



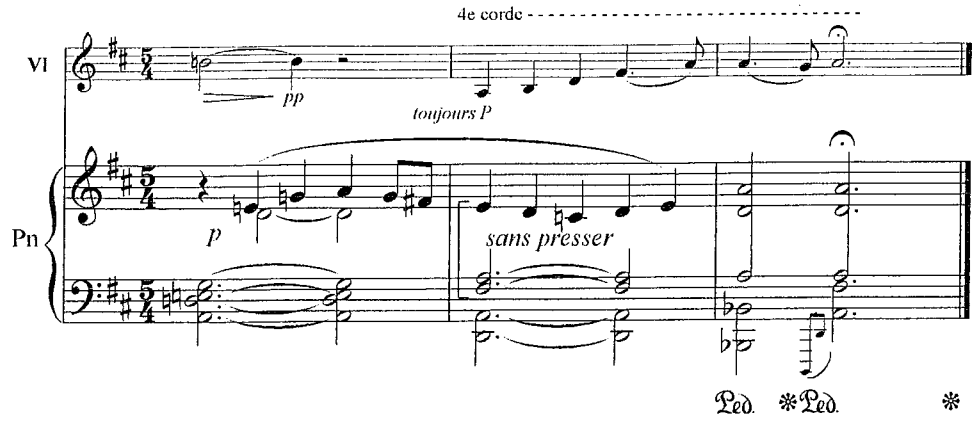
Later in the second movement, Le Flem uses the cyclical device of combining two motifs. The opening motif of this movement played by the piano is simultaneously heard with the opening folk melody (motif 1).

Ex. 89 Paul Le Flem: Violin Sonata in g minor (1905), 2nd movement bars 28-31.



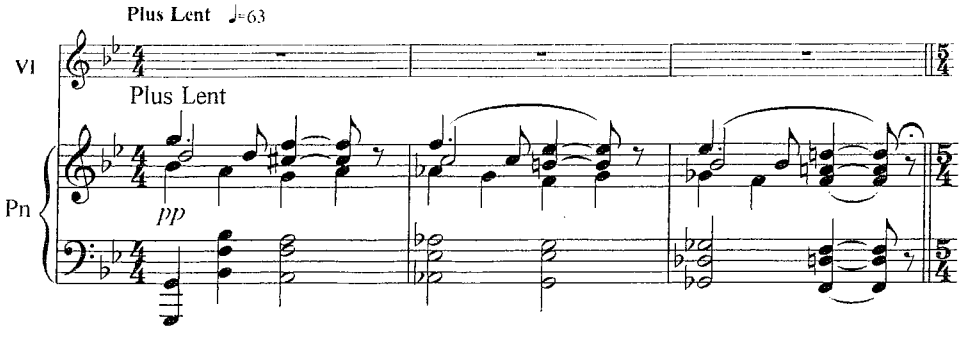
This same technique is used in the final three bars of the movement where the folk melody is again simultaneously heard with the opening theme of the second movement.

Ex. 90 Paul Le Flem: Violin Sonata in g minor (1905), 2nd movement bars 78-80.



Motif 3 is stated for the first time in bar 170 of the third movement and is a direct quotation from the first movement. This motif is then heard twice thereafter, first in bars 195-200 where it is simultaneously heard with motif 2, and the second time in the coda where the first bar of this motif is repeated three times and used as a bridge section.

Ex. 91 Paul Le Flem: Violin Sonata in g minor (1905), 3rd movement bars 273-275.



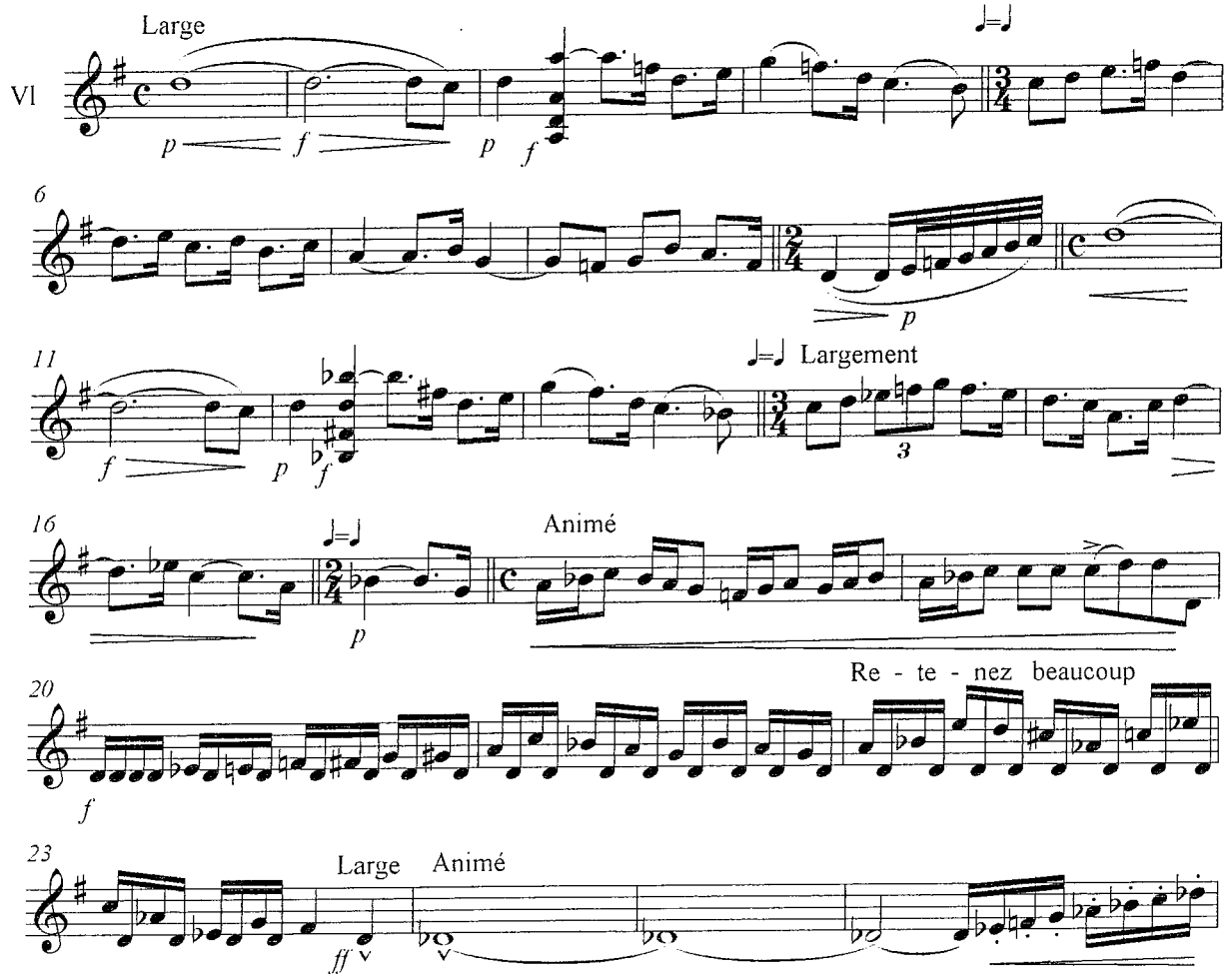
As discussed in chapter 3, the full extent of the influence of Fauré, Saint-Saëns and Franck was not seen immediately, especially in relation to modal techniques and recitative-like sections. Though d'Indy included the study of ecclesiastical modes in the Schola's curriculum, he himself did not use modal techniques in his sonata. Despite this fact, both d'Indy and Fauré must have influenced the next generation of composers' use of modal techniques in their sonatas.

As discussed earlier, the folk melodies used by both Le Flem and Ropartz in their sonatas were based on ecclesiastical modes (see Ex. 73 & 75). However the sonatas of Albéric Magnard and Gustave Samazeuilh are good examples of works that use modal elements and reflect Fauré's use of "modal borrowing". [158] They contain many of the traits frequently used by Fauré (as discussed in chapter 3) that give the impression of modality, for example the flattening of leading notes and the raising of the fourth degree.[159]

Although written in the key of G major, the opening recitative-like section of Magnard's sonata has clear examples of modes and modal elements. The recurring F♮ (the lowering of the leading note in G major) and the fact that the first nine bars played by the violin seem to be based around a tonal centre of D indicates that the opening phrase is based on the Dorian scale starting on D. In the following phrase played by the violin (bars 10-19), the B♭, E♭ and F♮ give the impression that it is based on the Phrygian scale starting on D.

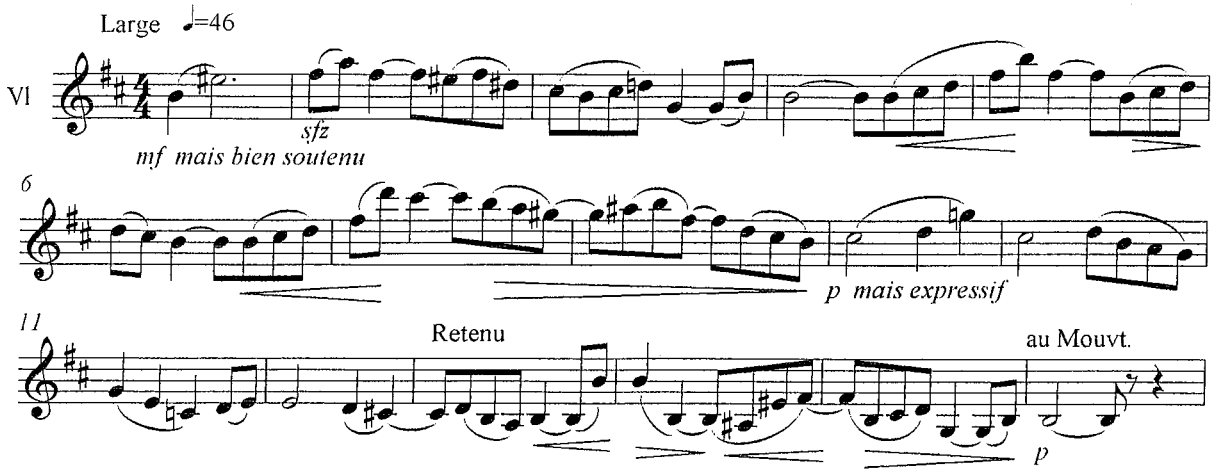
[158] See chapter three.
[159] Carlo Caballero, *Fauré and French musical aesthetics*. (New York: Cambridge University Press, 2001), 159.

Ex 92 Albéric Magnard: Violin Sonata in G major op.13 (1901), violin part 1st movement bars 1-26.



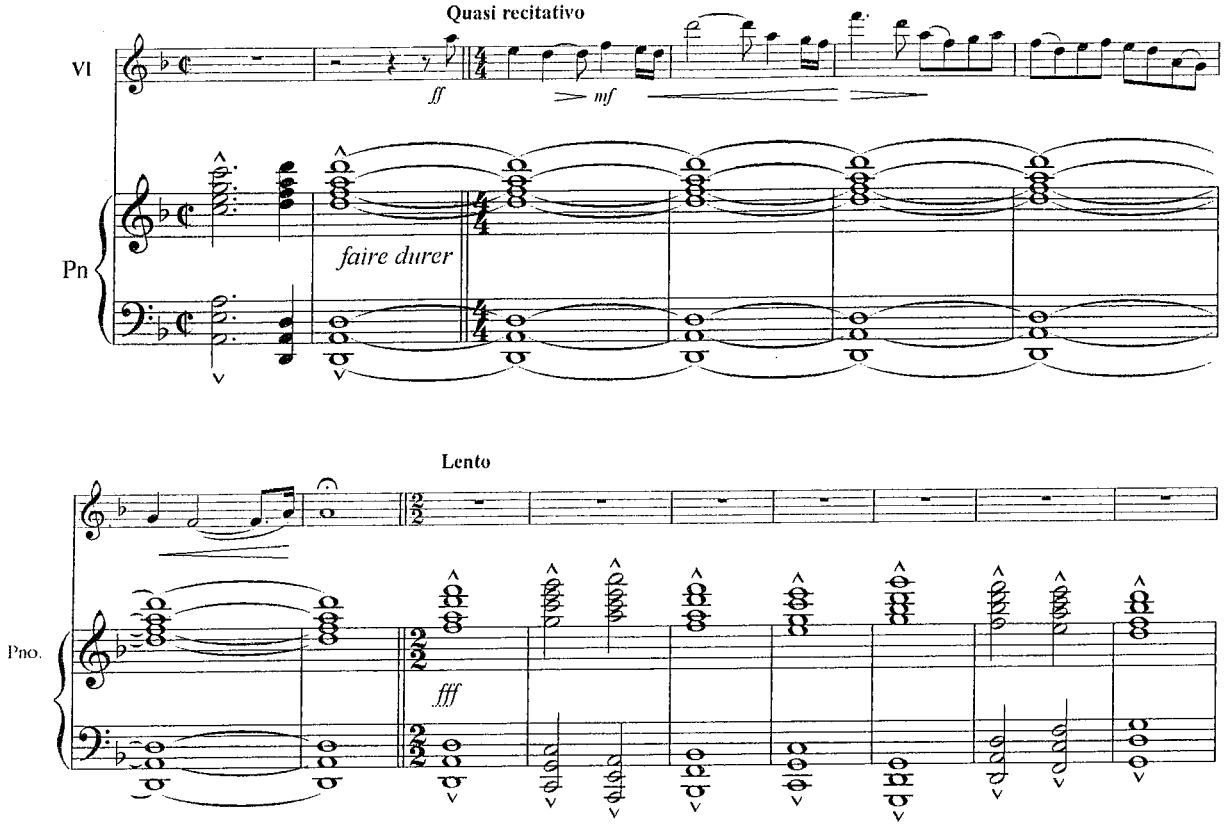
Like Magnard, Samazeuilh also used modal elements in the opening section of his sonata. Although the sonata is written in b minor, the E♯(the raised fourth degree) and the subsequent D♯, G♯, and A♯in the opening phrase played by the violin once again give the impression that that phrase is modal in character, in this case based on the Lydian scale starting on B.

Ex. 93 Gustave Samazeuilh: Violin Sonata in b minor (1903), violin part 1st movement bars 1-16.



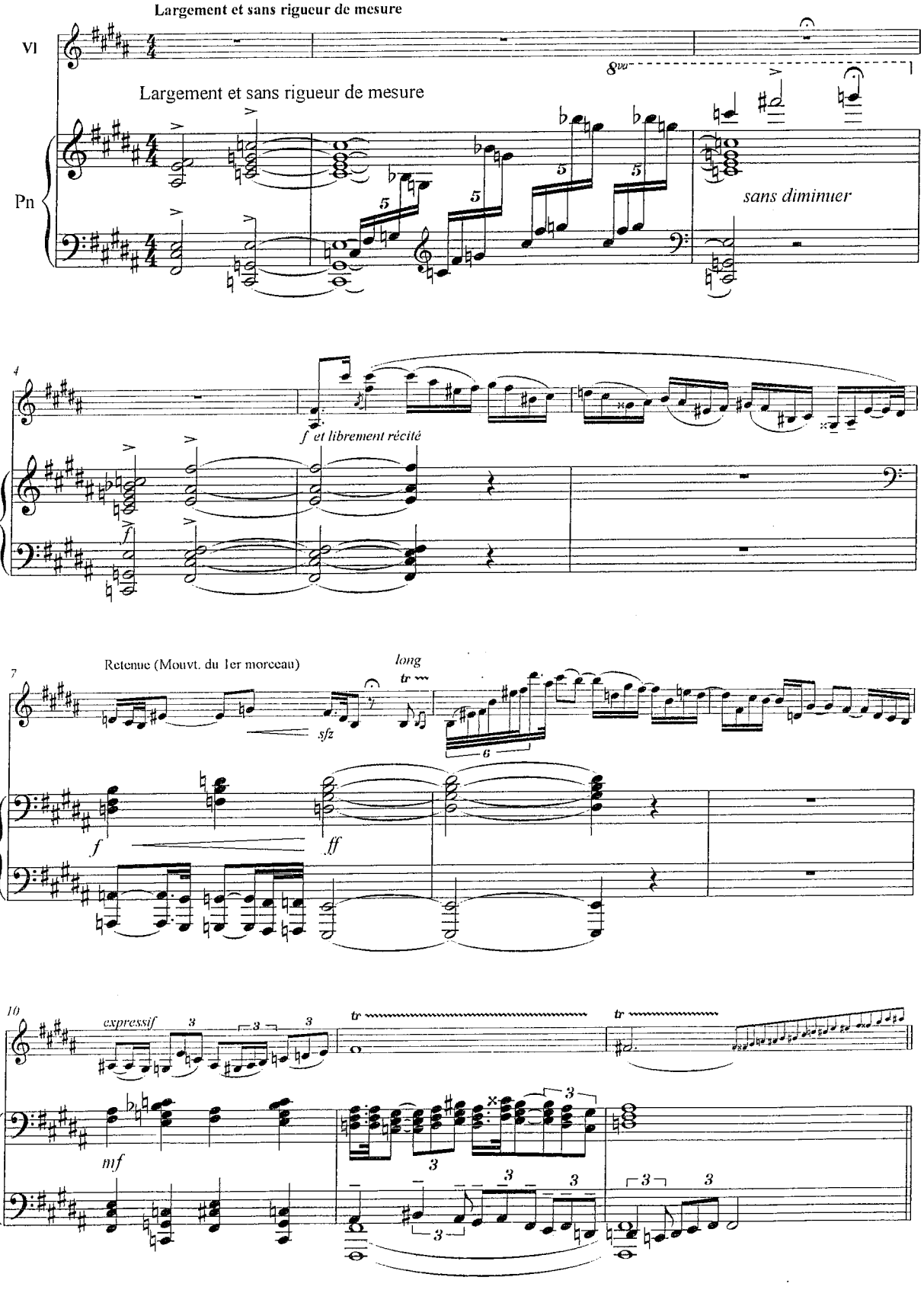
The influence of Saint-Saëns, and to a greater extent Franck, can be seen in the fact that the use of recitative-like sections was common practice in the violin sonatas written by students of Vincent d'Indy. Magnard, Samazeuilh, Vierne and Ropartz all used such sections in their sonatas. The recitative-like sections in the sonatas written by both Magnard and Ropartz are similar to those of Saint-Saëns in as much as the violin plays the recitative whilst the piano plays a simple chordal accompaniment.

Ex. 94 Guy Ropartz: Violin Sonata No.1 in d minor (1907), final movement bars 340-354.



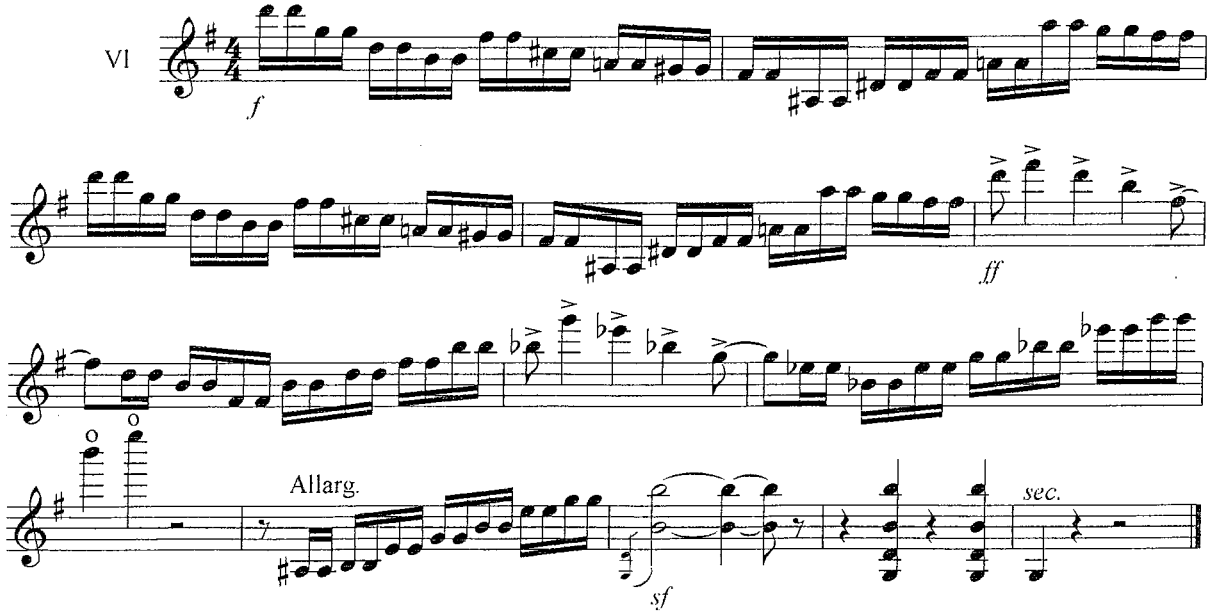
This is in contrast with the sonatas of Vierne and Samazeuilh where both the piano and violin are treated equally as in the recitative section of Franck's violin sonata. The recitative section in Samazeuilh's sonata definitely shares an affinity with that of Franck, especially in the "*très long et librement récité*" passage. The recitative section of Samazeuilh's sonata is technically more demanding than that of Franck. Both the violin and piano are given more virtuosic passagework, for example the demisemiquaver runs in the violin part and the quintuplets in the opening passage played by the piano.

Ex. 95 Gustave Samazeuilh: Violin Sonata in b minor (1903), final movement bars 1-12.

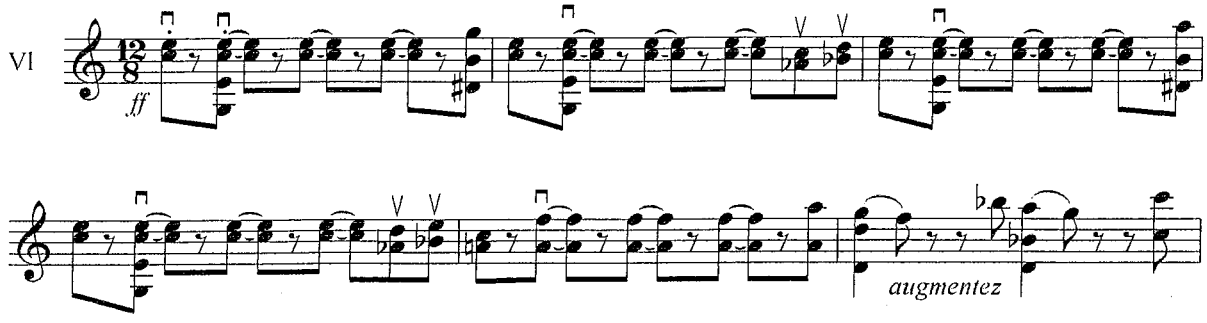


Although the technique of having sections in repeated quavers and semiquavers was still commonly used, for example in the last movement of Vierne's violin sonata, a distinct difference begins to appear between the type of virtuosic writing used in the sonatas written by d'Indy's students and those written by Fauré, Saint-Saëns and Franck. The biggest difference is in the use of octaves. In all the sonatas written by students of the *Schola,* there are very few sections in the violin parts that are written in octaves. However those sections are replaced with passages written in double, triple and quadruple stops. An excellent example of the increased use of chordal writing can be seen in the opening of the second movement of d'Indy's violin sonata where, instead of emphasising the opening theme of this movement in octaves, d'Indy uses double, triple and quadruple stops.

Ex. 96 Louis Vierne: Violin Sonata in g minor op.23 (1905), violin part example or repeated semiquavers final movement bars 344-end.

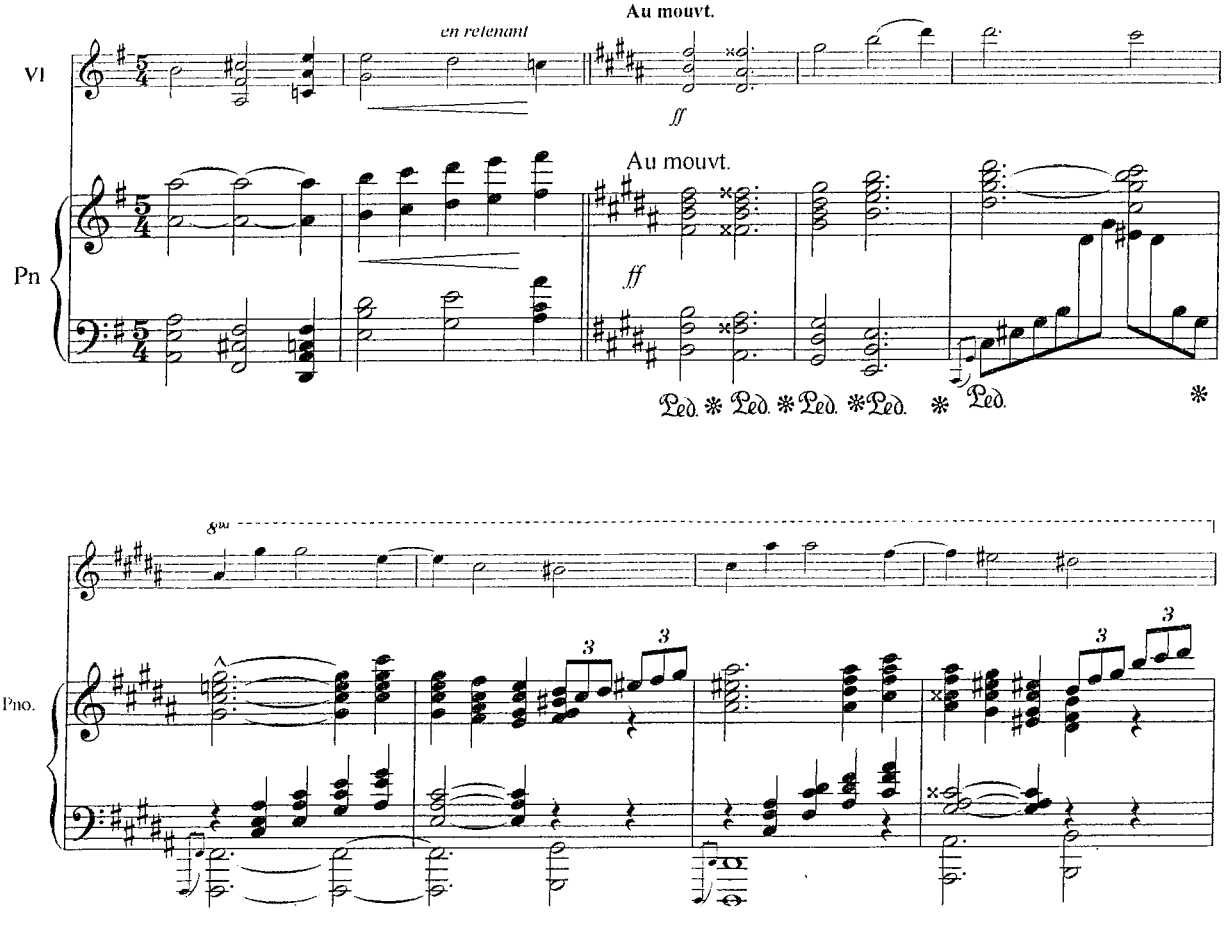


Ex. 97 Vincent d'Indy: Violin Sonata in C major op.59 (1903), 2nd movement bars 30-35.



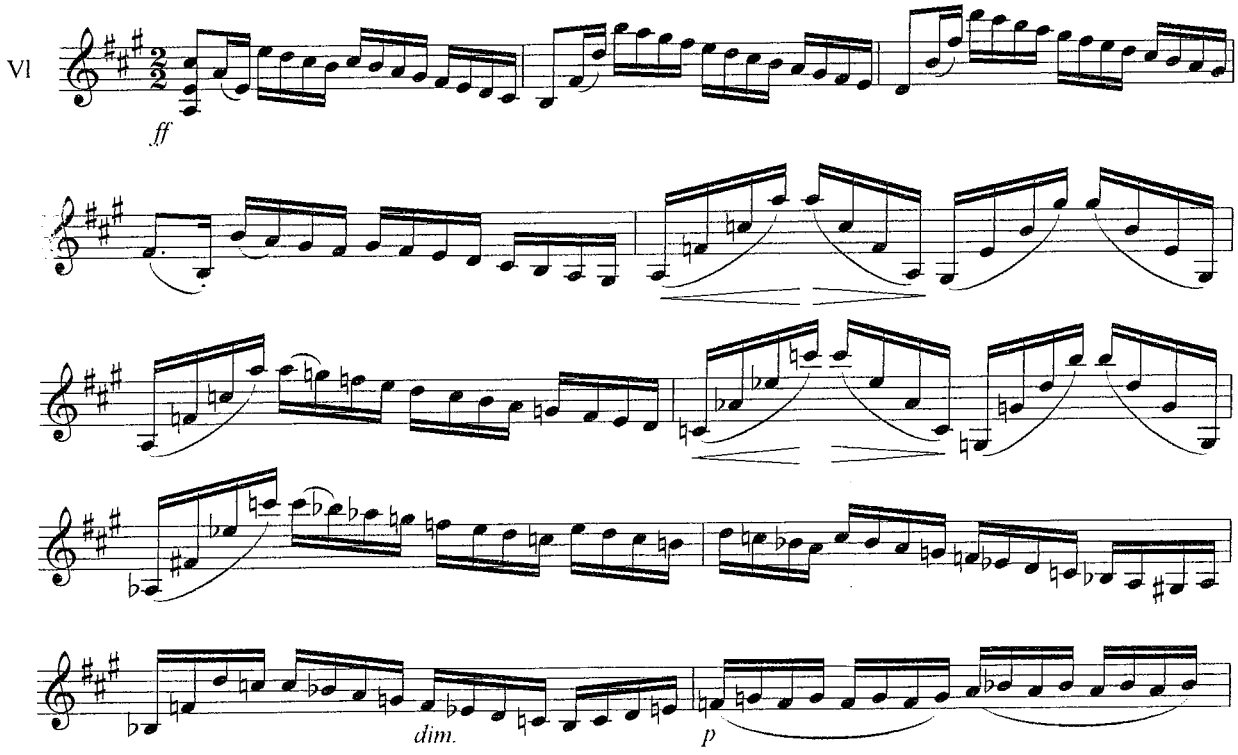
In the final movement of Le Flem's sonata, the violin in unison with the piano plays a six-bar section in triple stops. This is in contrast with the sonatas of both Fauré and Franck where similar passages were composed in unison in octaves, not triple stops.

Ex. 98 Paul Le Flem: Violin Sonata in g minor (1905), final movement bars 243-251.



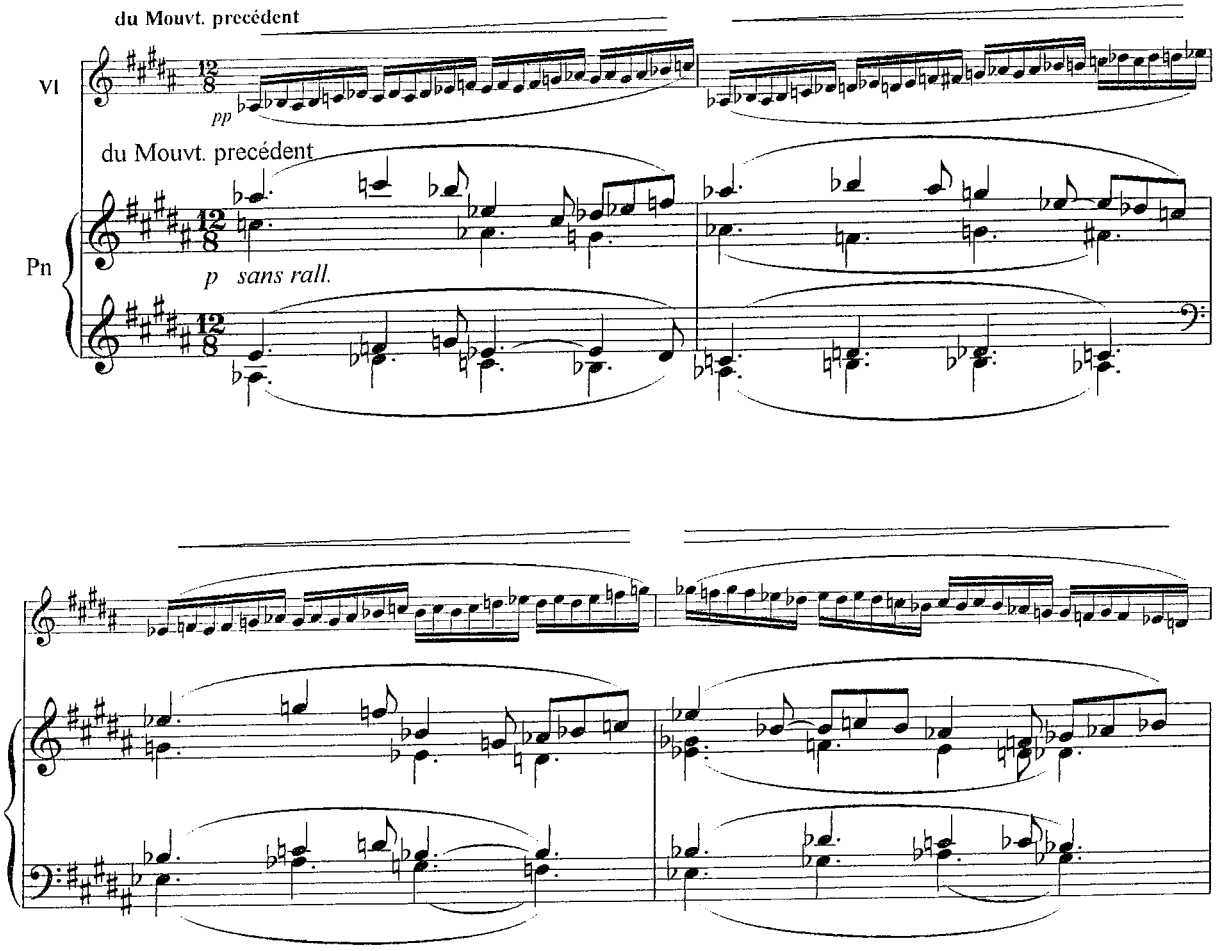
The passagework given to the violin as it accompanies the piano in these sonatas also contrasts greatly with that used by Fauré, Saint-Saëns and Franck. As discussed in chapter 3, arpeggiated figures were used to great effect in the cadenza of Mendelssohn's violin concerto (as well as Lekeu's violin sonata) and can be heard in a wonderful passage in the final movement of d'Indy's violin sonata.

Ex. 99 Vincent d'Indy: Violin Sonata in C major op.59 (1903), final movement bars 107-117.



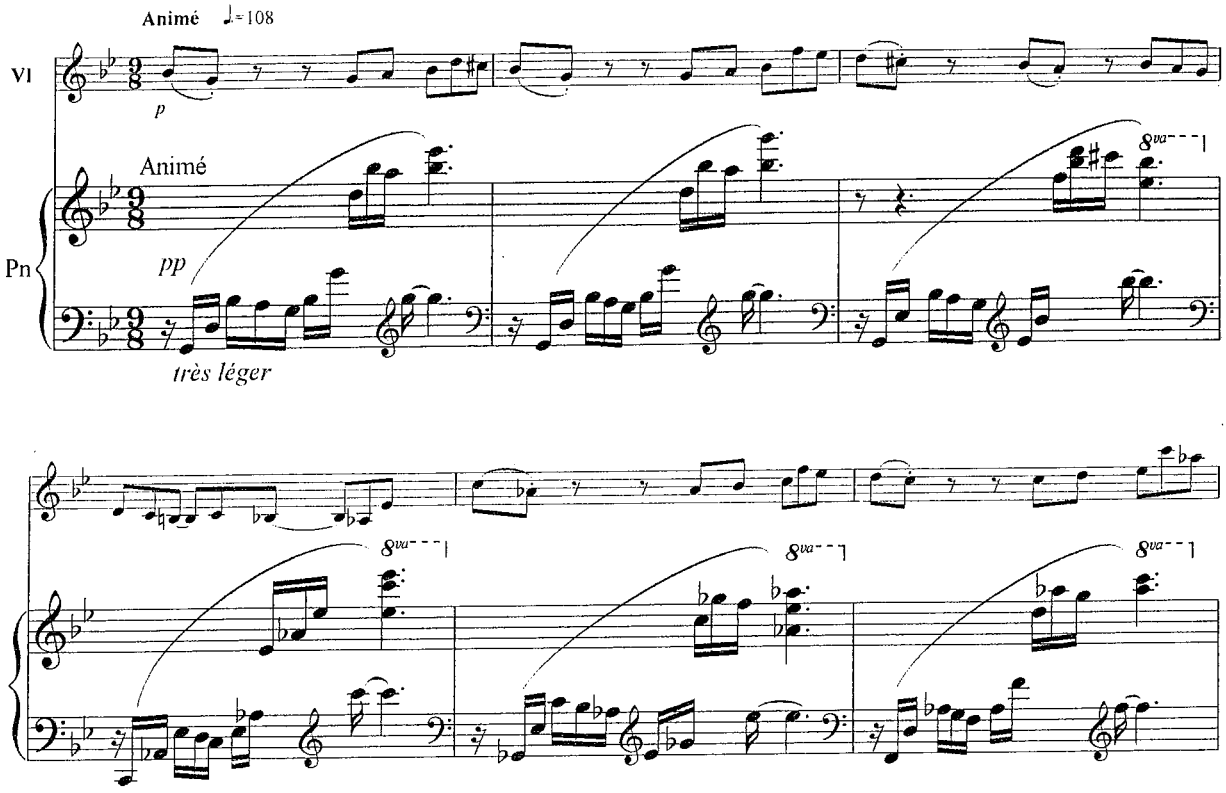
In the first movement of his sonata, Vreuls uses chromatic figures as a form of accompaniment. Before the coda, in a four-bar bridge section in 12/8 (♩.= 120), the violin is given chromatic runs in semiquavers to accompany the piano.

Ex. 100 Victor, Vreuls: Violin Sonata in B major (1900), 1st movement bars 257-260.

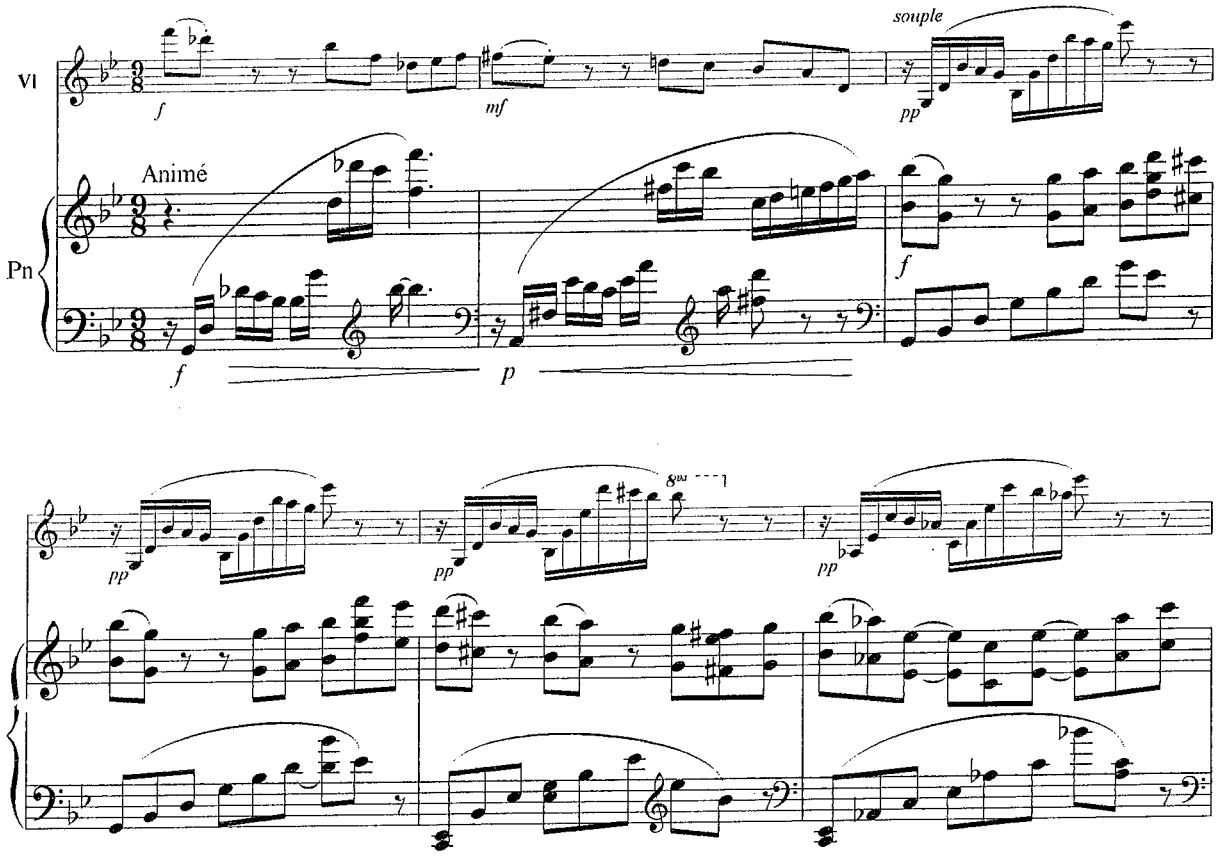


Albéric Magnard, in the final movement of his sonata, reverses the roles of the instruments by giving the piano accompaniment to the violin. The sweeping runs first given to the piano while accompanying the violin's announcement of the main theme are given a few bars later to the violin, as the piano plays the main theme.

Ex. 101 Albéric Magnard: Violin Sonata in G major op.13 (1901), piano part final movement bars 38-43.



Ex. 102 Albéric Magnard: Violin Sonata in G major op.13 (1901), violin part final movement bars 50-55.



The use of intermezzo sections was also a compositional trend used in the sonatas written in France after 1900. These sections were usually lyrical in character and were used as light relief in contrast to other movements or sections within a work.[160] From the sonatas I have analysed, it appears that only students of Vincent d'Indy used such sections in their sonatas. This may once again be due to the curriculum taught at the *Schola*. The study of opera and lyric drama

[160] See "Intermezzo (iii)", in *The New Grove Dictionary of Music and Musicians.*

as well as studies in incidental music constituted part of the final two years of study at the Schola. This may explain why those intermezzo sections began to appear in the sonatas written by d'Indy's students.

The sonata of Samazeuilh proves to be the most interesting in the use of intermezzo sections. In the second movement of his sonata, Samazeuilh includes two intermezzo sections that are titled *intermède*. These slow lyrical sections are used to great effect as a contrast to the rest of the movement which is a scherzo in 5/8 (♩. = 160). The first of these intermezzo sections is a 4/4 section (♩.=92) with the direction of "*Calme mais sans lenteur*"(play calmly without dragging). The second is a 6/8 section (♩.=52) with a similar direction this time "*Modéré mais sans lenteur*" (play moderately without dragging).

Unlike Samazeuilh who used intermezzo sections within a movement, Louis Vierne titled the entire third movement of his sonata 'intermezzo'. This movement, which is in fact a scherzo, is light and playful in character, in contrast with the other movements which are serious.

4.4 The influence of Fauré, Saint-Saëns and Franck on the sonatas written by students of the Conservatoire

The sonatas written by students of the Conservatoire, the sonatas of Maurice Ravel *Sonate Posthume* [161] (1897), Gabriel Pierné (1900), and Theodore Dubois (1900), it must be noted, are all influenced by the sonatas of Fauré, Saint-Saëns and Franck. This is not entirely surprising if we bear in mind that both Ravel and Pierné were taught by members of the Société Nationale, whilst Dubois had been a member of its founding committee.[162] Ravel studied composition with Fauré, who, by 1896 had been appointed teacher of composition at the Conservatoire. Pierné during his time at the Conservatoire had been a member of Franck's organ class and had studied composition with Massenet, who in turn had been a member of the Société Nationale.

As all three composers had been affiliated with someone who had been involved with the Société Nationale prior to d' Indy's presidency, it is not surprising that many of the innovations and characteristics found in Fauré, Saint-Saëns and Franck, such as modal techniques, virtuosic writing and cyclicism, are also to be found in the sonatas of Ravel, Dubois and Pierné.

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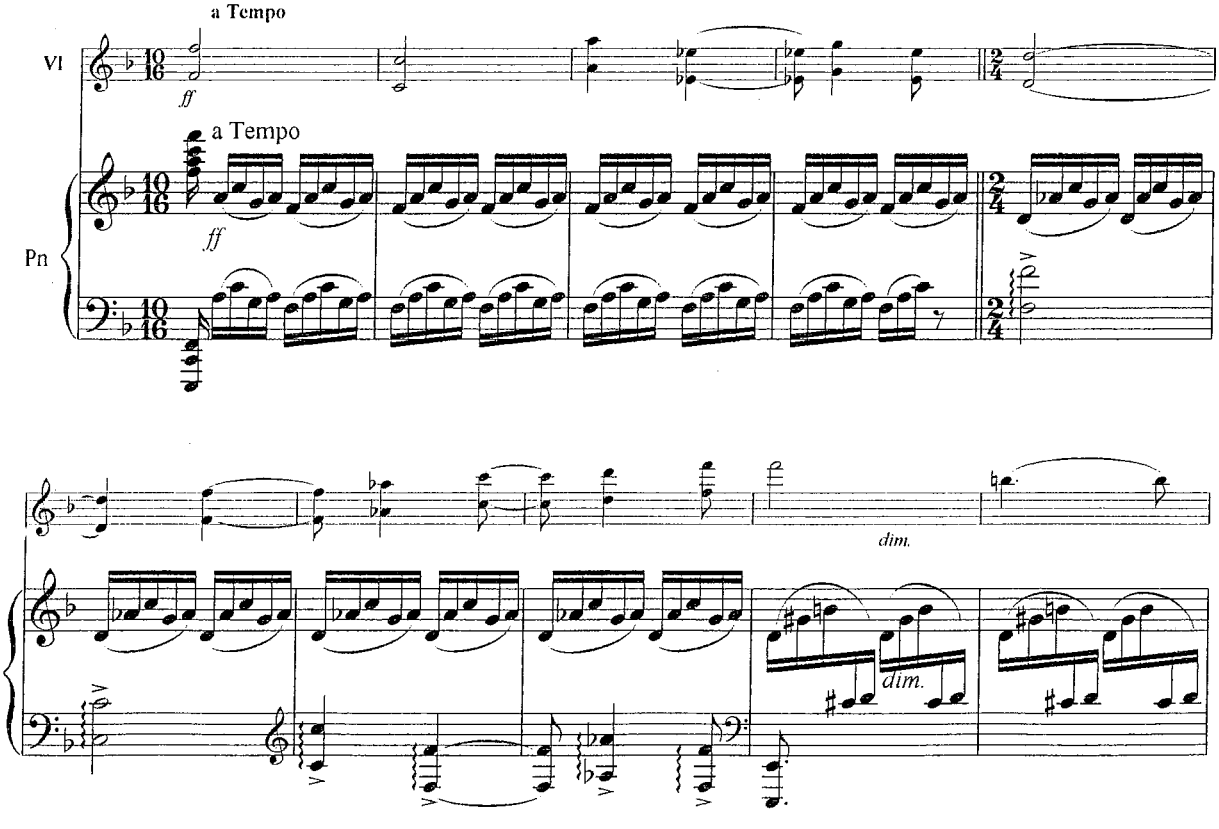
[161] Written in April 1897 before he became a member of the Société Nationale, Ravel's *Sonate Posthume* was a one-movement sonata composed whilst he was still a student at the Conservatoire. The work was then lost until its re-discovery by Arbie Orenstein in 1975 and subsequently published.

[162] Dubois, who was appointed director of the Conservatoire in 1896, had many works performed at the Société's concerts. Unfortunately for him, when d'Indy assumed the presidency of the Société in 1890, d'Indy's political and artistic beliefs were in direct opposition to those of Dubois. A survey of the Société programs shows that soon afterwards Dubois's works ceased to appear on them.

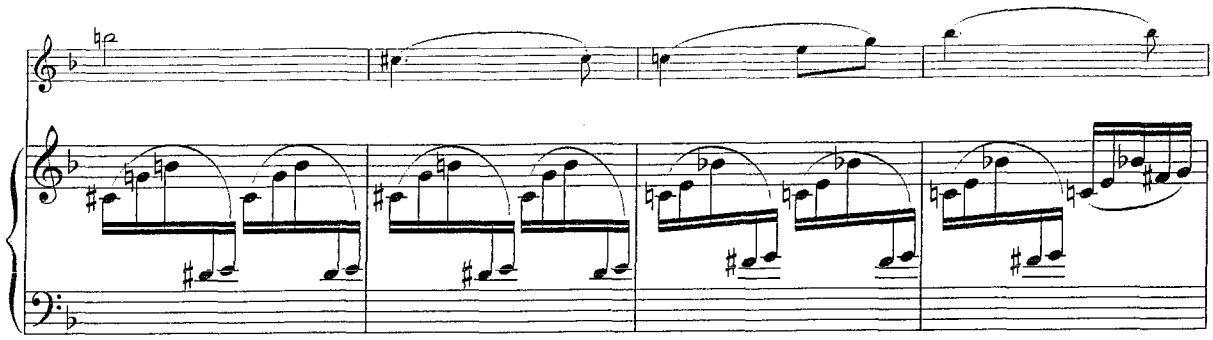
As mentioned in chapter 3, the cyclicism used by Franck and Saint-Saëns differed in many respects. Saint-Saëns reiterate themes in subsequent movements whilst Franck not only reiterated themes but also transformed them, using them as material for the entire work.

The cyclicism used by both Pierné and Dubois is similar to the cyclicism used by Saint-Saëns in that both composers take themes from the first movement of their sonata and restate them in the final movement.

Ex. 103 Gabriel Pierné: Violin Sonata for in D major op.36 (1900), theme that is restated in the last movement, 1st movement bars 109-122.

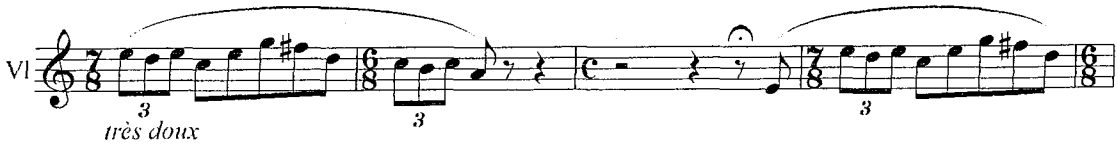


Ex. 103 continued



It is not surprising that Ravel, a student of Fauré, used modal techniques in his sonata. The opening theme played by the violin is based around the Dorian scale starting on A. Pierné also seems to have been influenced by Fauré. The opening allegretto section of his sonata is based around a modally inflected d minor.[163]

Ex. 104 Maurice Ravel: Sonate Posthume (1897), bars 1-2.

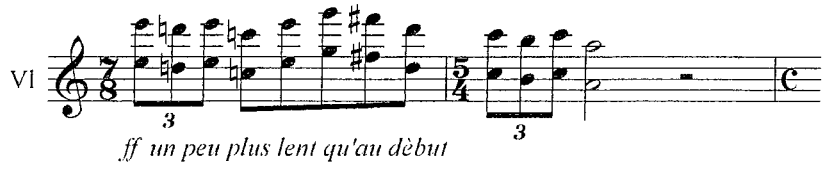


[163] Marc Wood, "Pierné in Perspective: Of Church and Circus," *Musical times* 143 (Spring 2002): 48.

The virtuosic writing used by Ravel, Pierné and Dubois was influenced by Fauré Saint-Saëns and Franck. This can be seen in the fact that all three composers frequently wrote passages in octaves as opposed to the students of d'Indy who used double, triple and quadruple stopping.

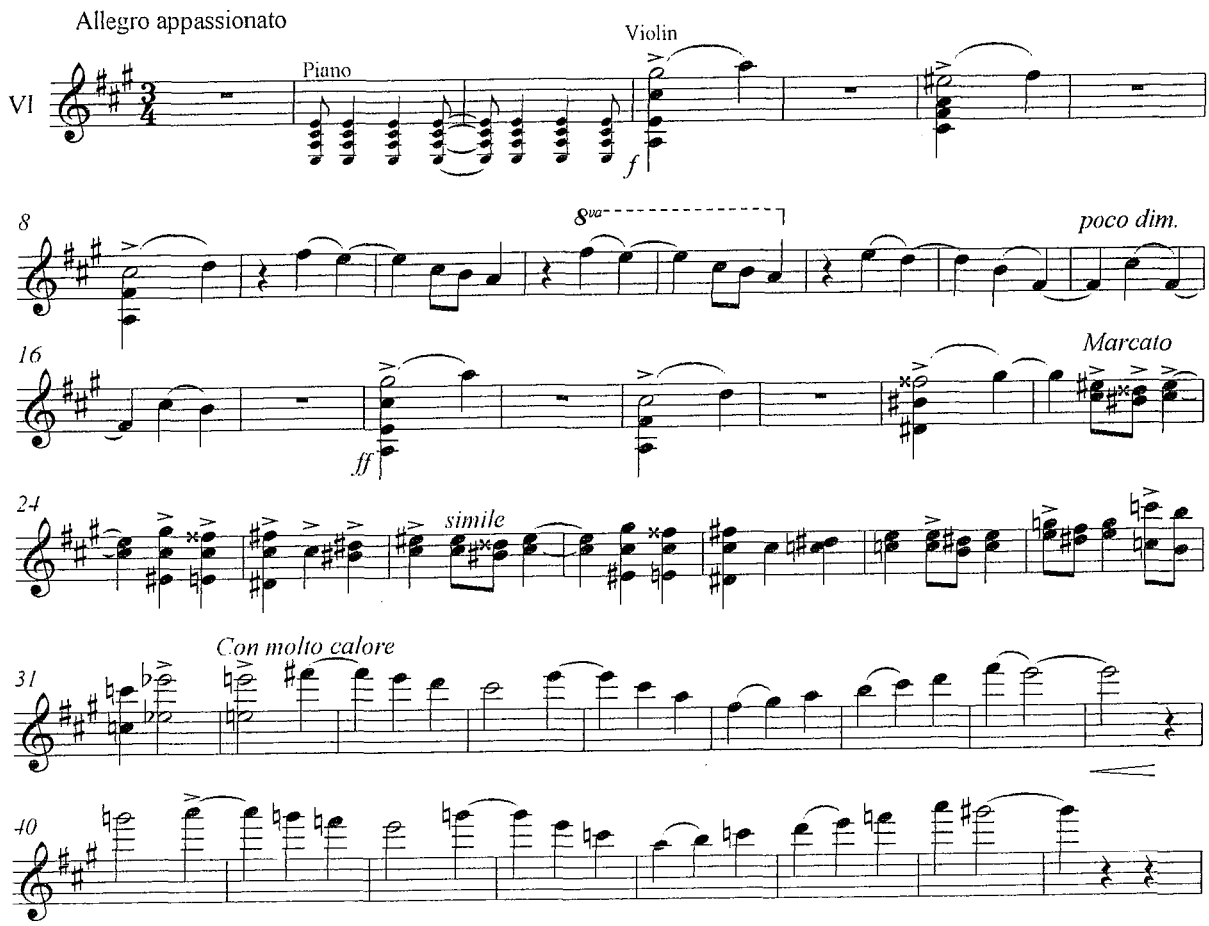
Excellent examples can be seen in the sonatas written by Ravel and Pierné both of whom continued with the technique of stating main themes in octaves. Ravel, in his one movement sonata, takes the main theme and states it in octaves at the beginning of the recapitulation section. In the Pierné sonata, the motif taken from the first movement and used in the final movement is always played in octaves as if to emphasise its importance. In the first movement and final movements, it is played in octaves by the violin. (Gabriel Pierné see Ex. 103)

Ex. 105 Maurice Ravel: Sonate Posthume (1897), bars 201-202.



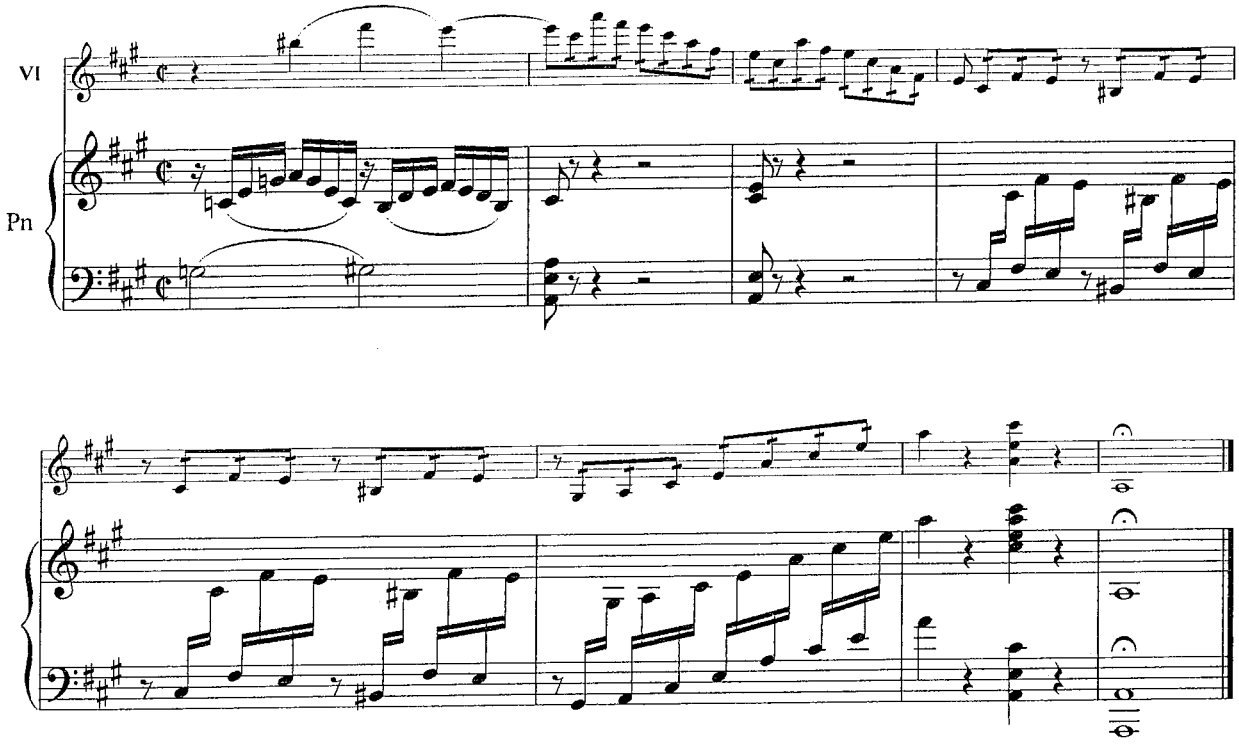
Although Dubois also used passages in octaves in his violin sonata, he is the only composer of the three to have written sections in double, triple and quadruple stops. The opening of the first movement of the Dubois sonata is a fantasia or recitative-like section that is characterised by quadruple, triple and double stops passages that are written in a similar style to Bach's works for unaccompanied violin.

Ex. 106 Théodore Dubois: Violin Sonata in A major (1900), violin part 1st movement bars 1-47.



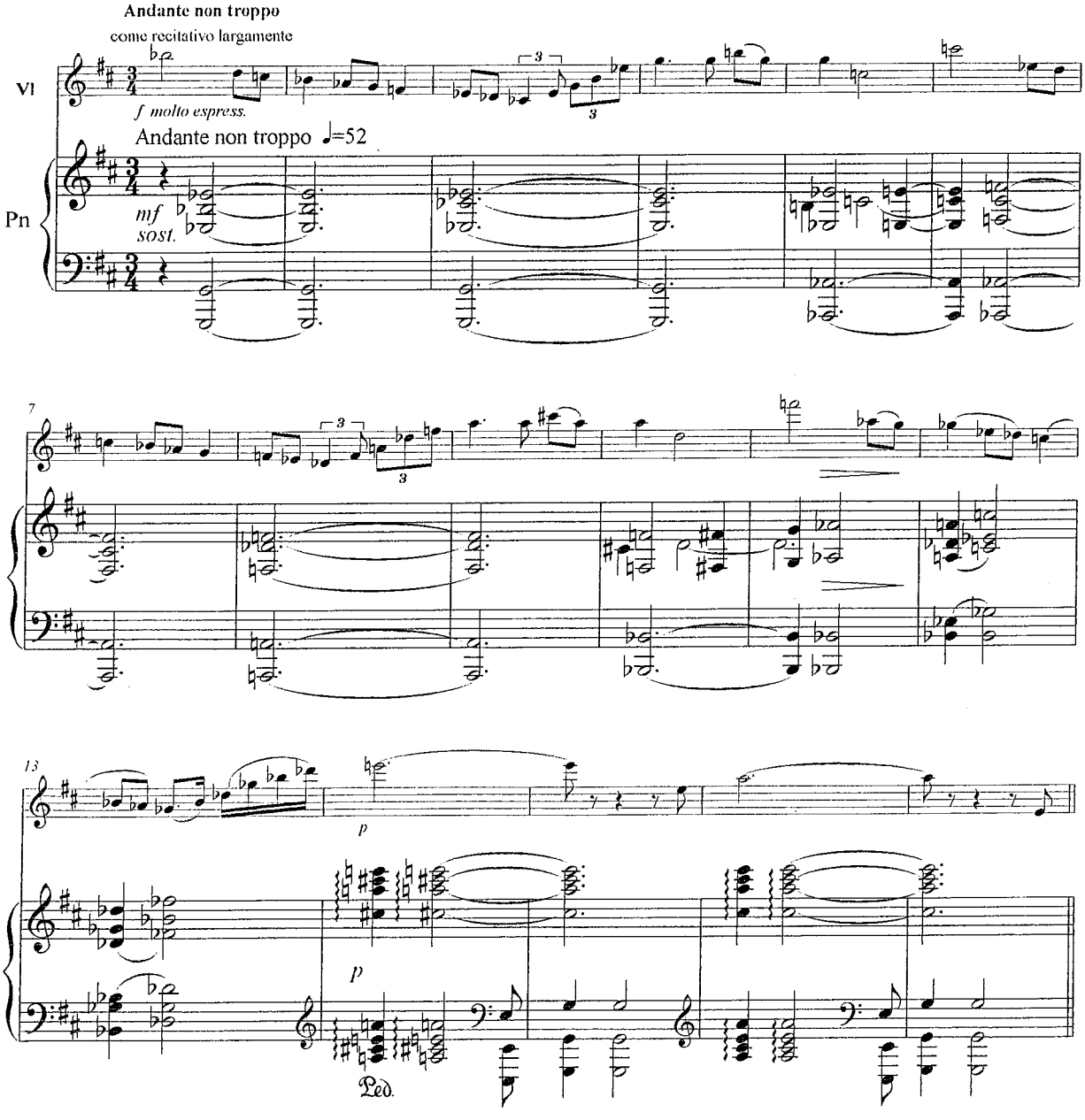
Dubois once again is the only composer of the three to have used the compositional device of writing passages in repeated quavers and semiquavers. He uses that technique throughout the first movement as well as in the coda of the final movement.

Ex. 107 Théodore Dubois: Violin Sonata in A major (1900), final movement coda bars 272-end.



Of the three, Pierné is the only one to have used a recitative-like section in his sonata. The recitative-like section acts as the slow introduction of the final movement which Pierné titled "Andante non troppo *come recitativo largamente*". As in the sonatas of Magnard and Ropartz, the violin plays the recitative whilst the piano plays a simple chordal accompaniment, which is similar to the recitative-like section used by Saint-Saëns in his sonata.

Ex. 108 Gabriel Pierné: Violin Sonata for in D major op.36 (1900), final movement bars 1-17.



D'Indy's teaching and influence had a huge impact on the genre of the violin sonata. Through the *Schola Cantorum* and the *Société Nationale*, he was able to influence his students whilst at the same time fulfil his political and artistic beliefs. D'Indy not only contributed to the emergence of a nationalistic sonata, but also to the birth of the "regional sonata".[164] The sonatas by Ropartz and Le Flem, more than any others written by the students of d'Indy, exemplify this regional flavour. They evoke the beauty of the sea and landscape of the Breton region through the folk melodies that permeate their sonatas. As a result they have a distinctive French flavour.

The sonatas written in France after 1900, whether composed by students of the *Schola Cantorum* or those of the Conservatoire, are works that are truly French in character. Techniques such as cyclicism, modes and recitative-like sections all contributed to the French character of these works. At the same time, the increased use of virtuosic writing and organ-inspired writing extended the boundaries of what was previously considered acceptable when composing in this genre. Political and private ambitions aside, Fauré, Saint-Saëns, Franck, d'Indy and their contemporaries, through the Société Nationale de Musique, fulfilled their dream of creating music that was inherently French. The development of French chamber music can be seen through the evolution of the violin sonata in France between 1896 and 1910. The sonatas written during that period also created a link between the romantic sonatas

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[164] Marc Wood "Pierné in Perspective", 48. refers to a trend that occurred in France during the late nineteenth century and the first half of the twentieth century that saw a shift towards greater regionalism. He states that composers such as d'Indy, Ropartz, Le Flem, Magnard, Canteloube all wrote works that were "anti-Parisian" and more regionalistic in flavour. Excellent examples of this type of music are Canteloube's *Chants d'Auvergne*, d'Indy's *Symphonie cévenole* and Ropartz's *Symphonie sur un choral breton.*

of Franck, Fauré and Saint-Saëns and the modern sonatas of Ravel and Debussy which were to influence in turn the French violin sonata throughout the first half of the twentieth century.

CONCLUSION

France's defeat at the hands of the Germans in 1871 served as a catalyst for the renaissance that occurred in French culture at the end of the nineteenth century. The first two decades after the Franco-Prussian war saw many changes in the arts and literature. The first impressionist exposition was held in Paris in 1874 and many of the great masterpieces by Renoir, Rodin, Cézanne, Pissarro and van Gogh were produced during this period. Similar advances were seen in literature with works such as A l*a Recherche du temps perdu* by Proust, the symbolist poetry of Mallarmé[165] as well as works of the critic Hypollite Taine.

The Société Nationale during this time was at the forefront in the development of French chamber music, and during its first fifteen years of existence it was without a doubt the "cradle of late nineteenth-century French chamber music".[166] Though a few sonatas for violin and piano were composed in France prior to 1871, without the foundation of Société Nationale, many of those works — such as the violin sonatas of Édouard Lalo and Alexis de Castillon — might never have been performed. Those early works were the inspiration for Fauré, Saint-Saëns and Franck to compose their more famous works that eventually became the cornerstone of the French violin repertoire.

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[165] Mallarmé wrote *Prélude à l'après-midi d'un faune*, which inspired Debussy to compose his orchestral tone poem of the same name.

[166] Michael Strasser, "Ars Gallica: The Société Nationale de Musique and its role in French musical life, 1871-1891" (Ph.D. diss., University of Illinois, 1998), 289.

For nearly twenty years the Société Nationale was the only organisation in France that promoted and performed violin sonatas written by French composers. Not all the sonatas written during that period found their way on to its programs; however, as has been demonstrated in this exegesis, all of the sonatas written in France at that time were the works of composers that in some way or other had been involved with the Société Nationale.

It was only after 1890, due to the popularity of the sonatas written by Fauré, Saint-Saëns and Franck and the revival of the violin sonata as a genre, that other composers not affiliated with the Société Nationale began to write violin sonatas. As a result, over seventy violin sonatas were written by French composers between 1860 and 1910. Despite the fact that after 1890 the Société Nationale was no longer the sole organization in France that promoted chamber music, more than half of the sonatas written between 1860 and 1910 were composed by musicians affiliated with the Société Nationale. As Fauré himself told "*Le Petit Parisien*" (a French newspaper) in 1922:

> The fact of the matter is that before 1870 I would not have dreamt of composing a sonata or a quartet. At the time a young musician had no chance of getting such works performed. It was only after Saint-Saëns had founded the National Music Society in 1871, the chief function of which was to perform the works of young composers, that I set to work.[167]

[167] Jean-Michel Nectoux, ed., *Gabriel Fauré: His Life Through His Letters* (Paris: Flammarion, 1980. London: Marion Boyars, 1984), 27; quoted in Norton, 21.

APPENDIX 1

Violin Sonatas written by French Composers
1860-1910 [168]
(in chronological)

Year of composition	Composer	Sonata
1866	Benjamin Godard	Sonata No.1 in c minor op.1 Sonata No.2 in a minor op.2
1868	Alexis de Castillon	Sonata in C major op.6
1868	Paul Lacombe	Sonata in a minor op.8
1869	Benjamin Godard	Sonata No.3 in g minor op.9
1872	Benjamin Godard	Sonata No.4 in A♭ major op.12
1872‡	Édouard Marlois	Sonata
1872‡	Jean Georges Pfeiffer	Sonata in e minor op.66
1872‡	Hector Salomon	Sonata
1873	Louis Diémer	Sonata in F major op.20
1873	Louis Théodore Gouvy	Sonata in g minor op. 61
1873‡	Édouard Lalo	Sonata in D major op.12
1874	René Lenormand	Sonata
1875	Gabriel Fauré	Sonata No.1 in A major op.13
1877	Paul Viardot	Sonata op.13
1881	Charles-Marie Widor	Sonata No.1 in c minor op.50
1882‡	Urbain Le Verrier	Sonata
1885	Camille Saint-Saëns	Sonata No.1 in d minor op.75
1886	César Franck	Sonata in A major

Year of composition	Composer	Sonata
1892	Marie-Joseph Erb	Sonata in e minor
1892	Camille Chevillard	Sonata
1892	Guillaume Lekeu	Sonata in G major
1892	Charles Tournemire	Sonata No.1 op.1
1893	Paul Colberg	Sonata in d minor
1894	Sylvio Lazzari	Sonata in E major op.24
1897	Emile Bernard	Sonata in E♭ op.48
1897	André Gédalge	Sonata in G major op.12
1897	Maurice Ravel	Sonate Posthume
1897‡	Jean Renié (pseudonym of Henriette Renié)	Sonata
1897	Camille Saint-Saëns	Sonata No. 2 in E♭ major op.102
1900	René Brancour	Sonata
1900	Théodore Dubois	Sonata in A major
1900	Henri Février	Sonata
1900	André Gédalge	Sonata in a minor op.19
1900	Armand Parent	Sonata in F major
1900	Gabriel Pierné	Sonata for in D major op.36
1900	Fernand de la Tombelle	Sonata
1900	Victor Vreuls	Sonata in B major
1901	Jean Huré	Sonata
1901	Marcel Labey	Sonata in d minor

Year of composition	Composer	Sonata
1901	Albéric Magnard	Sonata in G major op.13
1902	Maurice Alquier	Sonata in B ♭ major
1902	Maurice Emmanuel	Sonata in d minor
1902	Charles Planchet	Sonata in d minor
1902	Emile-Pierre Ratez	Sonata
1902	Armande de Polignac	Sonata
1902‡	Albert Roussel	Sonata †
1903	Vincent d' Indy	Sonata in C major op.59
1903	Gustave Samazeuilh	Sonata in b minor
1904	Gabriel Grovolez	Sonata
1904	Charles Quef	Sonata
1904	Auguste Sérieyx	Sonata
1904	Paul de Wailly	Sonata No 2
1905	Victor-Alphonse Duvernoy	Sonata
1905	Paul Le Flem	Sonata in g minor
1905	Jean Poueigh	Sonata
1905	Louis Vierne	Sonata in g minor op.23
1905‡	Henry Woollett	Sonata
1906	Jean Baptiste	Sonata
1906	Louis Dumas	Sonata
1906‡	Joseph Jongen	Sonata in D major

Year of composition	Composer	Sonata
1907‡	Albert Bertelin	Sonata
1907	Mel Bonis (Mrs Albert Domange)	Sonata
1907	Édouard Destenay	Sonata op.31
1907	Georges Migot	Sonata
1907	Guy Ropartz	Sonata No 1 in d minor
1907	Emile Trepart	Sonata
1907	Charles-Marie Widor,	Sonata No.2 in d minor op.79
1907	Georges Witkowski	Sonata in g minor
1908	Lucien Capet	Sonata
1908	Albert Meyer	Sonata in c minor
1908	Paul Paray	Sonata
1908	Achille Philip	Sonata No. 2
1908	Albert Roussel	Sonata No.1 in d minor op.11
1909	Marcel Dupré	Sonata
1909‡	Marcel Noël	Sonata
1909‡	Charles Pineau	Sonata
1910	Baron Frédéric d'Erlanger	Sonata in g minor
1910	Albert Groz	Sonata in B major
1910	Charlotte Labey	Sonata
1910	Louis Thirion	Sonata in c minor op.14

‡ Denotes the year it was performed at the Société Nationale de Musique.

† Roussel's first sonata was performed at the Société Nationale in 1902 and was subsequently destroyed. The second written in 1908 was published under the title *Violin Sonata No. 1 in d minor* and was performed at the Société Nationale in 1910.

[168] Table compiled from data taken from Michel Duchesneau, *L'avant-garde musicale et Ses Sociétés à Paris de 1871 à 1939* (Liège: Mardaga, 1997) ; Alan Pedigo, *International Encyclopedia of Violin – Keyboard Sonatas* 2nd ed. (Arkansas: Arriaga Publications, 1995) and David Austin Shand, "The Sonata For Violin and Piano from Schumann to Debussy 1851-1917" (Ph.D. diss., Boston University, 1948).

APPENDIX 2

Violin Sonatas written by French Composers
1860-1910 [169]
(in alphabetical order)

Composer	Sonata	Year of composition
Alquier, Maurice	Sonata in B♭ major	1902
Baptiste, Jean	Sonata	1906
Bernard, Emile	Sonata in E♭ op.48	1897
Bertelin, Albert	Sonata	1907‡
Bonis, Mel (Mrs Albert Domange)	Sonata	1907
Brancour, René	Sonata	1900
Capet, Lucien	Sonata	1908
Castillon, Alexis de	Sonata in C major op.6	1868
Chevillard, Camille	Sonata	1892
Colberg, Paul	Sonata in d minor	1893
Destenay, Édouard	Sonata op.31	1907
Diémer, Louis	Sonata in F major op.20	1873
Dubois, Théodore	Sonata in A major	1900
Dumas, Louis	Sonata	1906
Dupré, Marcel	Sonata	1909
Duvernoy, Victor-Alphonse	Sonata	1905
Emmanuel, Maurice	Sonata in d minor	1902

Composer	Sonata	Year of composition
Erb, Marie-Joseph	Sonata in e minor	1892‡
Erlanger, Baron Frédéric d'	Sonata in g minor	1910
Fauré, Gabriel	Sonata No.1 in A major op.13	1875
Février, Henri	Sonata	1900
Franck, César	Sonata in A major	1886
Gédalge, André	Sonata in G major op.12 Sonata in a minor op.19	1897 1900
Godard, Benjamin	Sonata No.1 in c minor op.1 Sonata No.2 in a minor op.2 Sonata No.3 in g minor op.9 Sonata No.4 in A♭ major op.12	1866 1866 1869 1872
Gouvy, Louis Théodore	Sonata in g minor op. 61	1873
Grovolez, Gabriel	Sonata	1904
Groz, Albert	Sonata in B major	1910
Huré, Jean	Sonata	1901
Indy, Vincent d'	Sonata in C major op.59	1903
Jongen, Joseph	Sonata in D major	1906‡
Lacombe, Paul	Sonata in a minor op.8 Sonata op.17 Sonata op.18	1868 ? ?
Labey, Charlotte	Sonata	1910
Labey, Marcel	Sonata in d minor	1901
Lalo, Édouard	Sonata in D major op.12	1873‡

Composer	Sonata	Year of composition
Lazzari, Sylvio	Sonata in E major op.24	1894
Le Flem, Paul	Sonata in g minor	1905
Lekeu, Guillaume	Sonata in G major	1892
Lenormand, René	Sonata	1874
Le Verrier, Urbain	Sonata	1882‡
Magnard, Albéric	Sonata in G major op.13	1901
Marlois, Édouard	Sonata	1872‡
Meyer, Albert	Sonata in c minor	1908
Migot, Georges	Sonata	1907
Noël, Marcel	Sonata	1909‡
Paray, Paul	Sonata	1908
Parent, Armand	Sonata in F major	1900
Pfeiffer, Jean Georges	Sonata in e minor op.66	1872‡
Philip, Achille	Sonata No. 2	1908
Pierné, Gabriel	Sonata for in D major op.36	1900
Pineau, Charles	Sonata	1909‡
Planchet, Charles	Sonata in d minor	1902
Polignac, Armande de	Sonata	1902
Poueigh, Jean	Sonata	1905

Composer	Sonata	Year of composition
Quef, Charles	Sonata	1904
Ravel, Maurice	Sonate Posthume	1897
Ratez, Emile-Pierre	Sonata	1902
Renié, Jean (pseudonym of Henriette Renié)	Sonata	1897‡
Ropartz, Guy	Sonata No 1 in d minor	1907
Roussel, Albert	Sonata † Sonata No.1 in d minor op.11	1902‡ 1908
Saint-Saëns, Camille	Sonata No.1 in d minor op.75 Sonata No. 2 in E♭ major op.102	1885 1897
Salomon, Hector	Sonata	1872‡
Samazeuilh, Gustave	Sonata in b minor	1903
Sérieyx, Auguste	Sonata	1904
Thirion, Louis	Sonata in c minor op.14	1910
Tombelle, Fernand de la	Sonata	1900
Tournemire, Charles	Sonata No.1 op.1	1892
Trepart, Emile	Sonata	1907
Viardot, Paul	Sonata op.13	1877
Vierne, Louis	Sonata in g minor op.23	1905
Vreuls, Victor	Sonata in B major	1900
Wailly, Paul de	Sonata No 2	1904
Widor, Charles-Marie	Sonata No.1 in c minor op.50 Sonata No.2 in d minor op.79	1881 1907

Composer	Sonata	Year of composition
Witkowski, Georges	Sonata in g minor	1907
Woollett, Henry	Sonata	1905‡

‡ Denotes the year it was performed at the Société Nationale de Musique.

†Roussel's first sonata was performed at the Société Nationale in 1902 and was subsequently destroyed. The second written in 1908 was published under the title *Violin Sonata No. 1 in d minor* and was performed at the Société Nationale in 1910.

[169] Table compiled from data taken from Michel Duchesneau, *L'avant-garde musicale et Ses Sociétés à Paris de 1871 à 1939* (Liège: Mardaga, 1997) ; Alan Pedigo, *International Encyclopedia of Violin – Keyboard Sonatas* 2nd ed. (Arkansas: Arriaga Publications, 1995) and David Austin Shand, "The Sonata For Violin and Piano from Schumann to Debussy 1851-1917" (Ph.D. diss., Boston University, 1948).

APPENDIX 3

Violin Sonatas performed at the Société Nationale
1871-1910 [170]
(in alphabetical order)

Composer / Sonata	Performer	Venue/ Date
Alquier, Maurice	Firmin Touche (vl) Blanche Selva (pn)	Salle Pleyel 06/02/1909
Bertelin, Albert	Georges Enesco (vl) Maurice Dumesnil (pn)	Salle Pleyel 23/02/1907
Castillon, Alexis de	Jules Garcin (vl) Alexis-Henri Fissot (pn) Jules Boucherit (vl) Louis Diémer (pn)	Salle Pleyel 04/05/1882 Salle Pleyel 05/02/1898
Chevillard, Camille	Alberto Geloso (vl) Camille Chevillard (pn)	Salle Pleyel 18/03/1893
Diémer, Louis	Pablo de Sarasate (vl) Louis Diémer (pn)	Salle Pleyel 11/01/1873
Erb, Marie-Joseph	?(vl) Jeanne Myer(pn)	Salle Pleyel 09/01/1892
Fauré, Gabriel *Sonata No 1 in A major op.13*	Marie Tayau (vl) Gabriel Fauré (pn) Marie Tayau (vl) Gabriel Fauré (pn) Marie Tayau (vl) Gabriel Fauré (pn) Léon Heymann (vl) Gabriel Fauré (pn) Martin Marsick (vl) Camille Saint-Saëns (pn) Léon Heymann (vl) Gabriel Fauré (pn) Jacques Thibaud (vl) Gabriel Fauré (pn) Lucien Capet (vl) Gabriel Fauré (pn)	Salle Pleyel 27/01/1877 Salle Pleyel 24/03/1877 Salle Pleyel 19/011878 Salle Pleyel 28/01/1882 Salle Pleyel 04/04/1885 Salle Pleyel 01/03/1890 Salle Érard 24/02/1900 Salle Érard 15/05/1906

Février, Henry	Jules Boucherit (vl) Louis Moreau (pn)	Salle Pleyel 10/03/1900
Franck, César	Guillaume Rémy (vl) Marie Bordes-Pène (pn)	Salle Pleyel 24/12/1887
	Albert Géloso (vl) C. Geloso (pn)	Salle Pleyel 19/04/1892
	Eugène Ysaÿe (vl) Vincent d'Indy (pn)	Salle Pleyel 29/12/1893
Godard, Benjamin †	Marie Tayau (vl) Laure Donne (pn)	Salle Pleyel 22/12/1877
	Marie Tayau (vl) Laure Donne (pn)	Salle Pleyel 16/03/1878
	Marie Tayau (vl) Laure Donne (pn)	Salle Pleyel 17/05/1879
	Ondritschek (vl) Laure Donne (pn)	Salle Pleyel 26/03/1881
Gouvy, Théodore	Richard Hammer (vl) Véronge de la Nux (pn)	Salle Pleyel 20/03/1875
Grovlez, Gabriel	Georges Enesco (vl) Gabriel Grovlez (pn)	Salle Pleyel 20/02/1909
Groz, Albert	Firmin Touche (vl) Blanche Selva (pn)	Salle Pleyel 19/02/1910
Indy, Vincent d'	Armand Parent (vl) Vincent d'Indy (pn)	Salle de la Schola Cantorum 18/03/1905
Jongen, Joseph	Émile Chaumont (vl) Joseph Jongen (pn)	Salle Pleyel 03/02/1906
Labey, Marcel	Armand Parent (vl) Marcel Labey (pn)	Salle Pleyel 22/02/1902
	Gaston Lefeuve (vl) Marcel Labey (pn)	Salle Pleyel 06/04/1907
Lacombe, Paul *	Richard Hammer (vl) G. de Nugon (pn)	Salle Pleyel 22/03/1873
	Auguste Lefort (vl) Cécile Welsch (pn)	Salle Pleyel 12/01/1884
	Armand Parent (vl) Clémence Fulcran (pn)	Salle Pleyel 10/02/1900

Lalo, Édouard	Pablo de Sarasate (vl) Georges Bizet (pn)	Salle Pleyel 29/11/1873
Lazarri, Sylvio	Albert Geloso (vl) Édouard Risler (pn) Mathieu Crickboom (vl) Auguste Pierret (pn) Édouard Bron (vl) Alfred Cortot (pn)	Salle Pleyel 04/03/1893 Salle Pleyel 20/04/1895 Salle Pleyel 03/04/1897
Le Flem, Paul	Gaston Lefeuve (vl) Masson (pn)	Salle Érard 29/04/1906
Le Verrier, Urbain	Auguste Lefort (vl) Gabriel Pierné (pn)	Salle Pleyel 22/04/1882
Magnard, Albéric	Émile Chaumont (vl) Blanche Selva (pn)	Salle Pleyel 26/01/1907
Marlois, Édouard	Charles Lamoureux (vl) Camille Saint-Saëns (pn)	Salle Pleyel 06/04/1872
Noël, Marcel	Louis Duttenhofer (vl) Jeanne Delamotte (pn)	Salle Pleyel 23/01/1909
Pfeiffer, Georges	Eugène Ysaÿe (vl) Georges Pfeiffer (pn) Marie Tayau (vl) Laure Donne (pn) Martin Marsick (vl) B. Jacquet (pn)	Salle Pleyel 30/03/1878 Salle Pleyel 20/12/1879 Salle Pleyel 09/04/1881
Pineau, Charles	Gaston Lefeuve (vl) Georges Ibos (pn)	Salle Pleyel 03/04/1909
Planchet, Charles	Valerio Oliviera (vl) Ricardo Vinès (pn)	Salle Pleyel 18/04/1903
Poueigh, Jean	Georges Enesco (vl) Louis Aubert (pn)	Salle Pleyel 20/01/1906
Renié, Jean (Pseudonym of Henriette Renié)	Armand Parent (vl) ? (pn)	Salle Érard 23/01/1897

Roussel, Albert *Sonata* ** *Sonata No.1 in d minor op.11*	Henri Sailler (vl) Blanche Selva (pn) Jacques Thibaud (vl) Alfred Cortot (pn)	Salle Pleyel 05/04/1902 Salle Pleyel 04/06/1910
Saint-Saëns, Camille *Sonata No 1 in d minor op. 75*	Martin Marsick (vl) Camille Saint-Saëns (pn) Breitner (vl) Madeline Breitner (pn)	Salle Pleyel 03/04/1886 Salle Pleyel 08/01/1887
Salomon, Hector	Jules Garcin (vl) Hector Salomon (pn)	Salle Pleyel 28/12/1872
Samazeuilh, Gustave	Jacques Thibaud (vl) Alfred Cortot (pn)	Salle Pleyel 21/04/1906
Sérieyx, Auguste	Maurice de Crépy (vl) Paul Maufret (pn)	Salle Pleyel 09/04/1904
Vreuls, Victor	Armand Parent (vl) Alice Germain (pn)	Salle Pleyel 02/02/1901
Wailly, Paul de *Sonata No 2*	Jules Boucherit (vl) Jeanne Blancard (pn)	Salle Pleyel 09/03/1907
Witkowski, Georges-Martin	Émile Chaumont (vl) Blanche Selva (pn) Jacques Thibaud (vl) Alfred Cortot (pn)	Salle Pleyel 21/03/1908 Salle Pleyel 04/06/1910
Woollett, Henry	Lucien Capet (vl) Berthe Duranton(pn)	Salle Pleyel 29/04/1905

† Which of the four Godard Violin Sonatas is not known, Opus number not specified

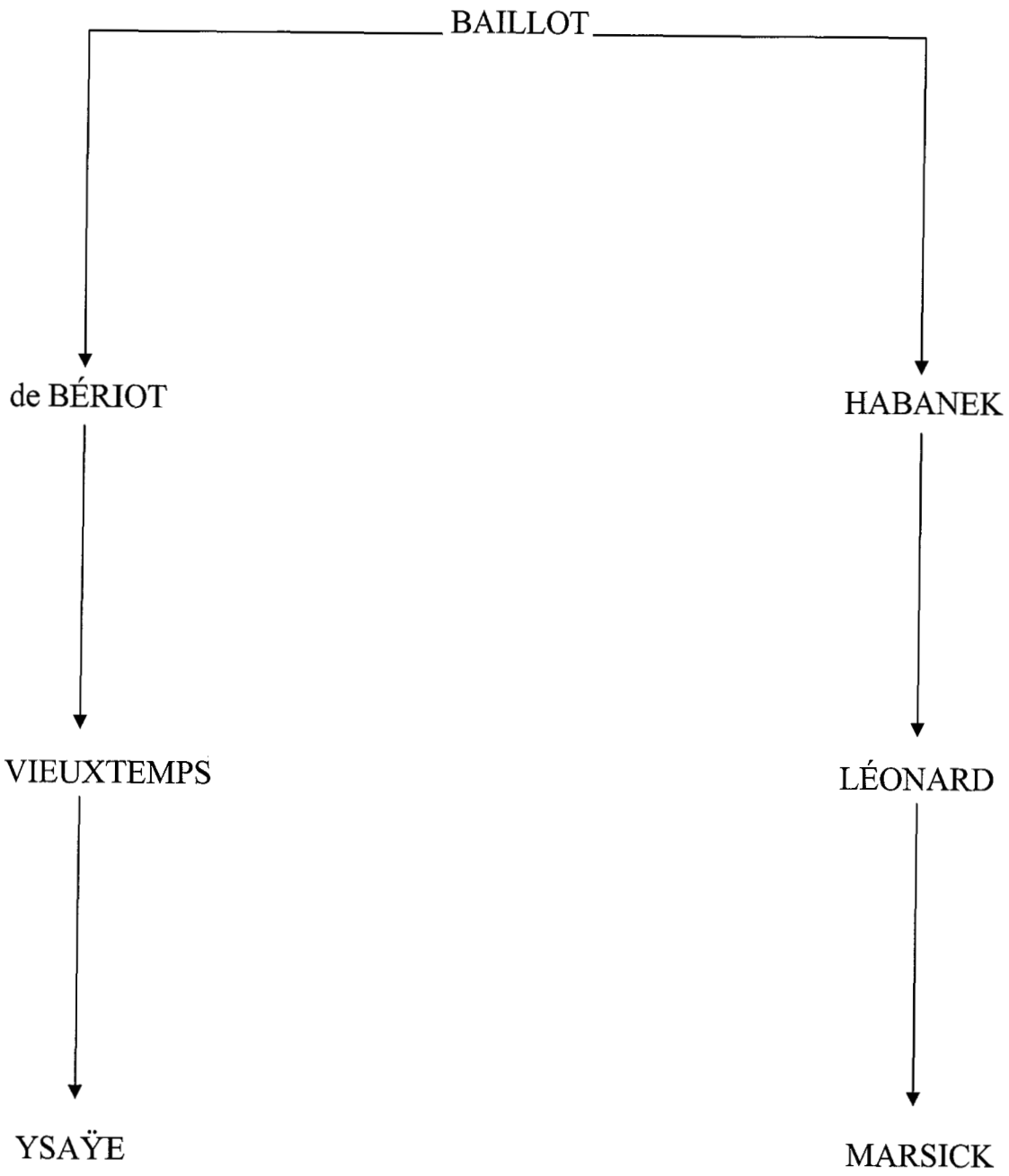
* Which Lacombe Violin Sonata is not known, Opus number not specified

** Denotes that Roussel's first sonata was performed at the Société Nationale in 1902 and was subsequently destroyed. The second written in 1908 was published under the title Violin Sonata No 1 in d minor and was performed at the Société Nationale in 1910

[170] Table compiled from data taken from Michel Duchesneau, *L'avant-garde musicale et Ses Sociétés à Paris de 1871 à 1939* (Liège: Mardaga, 1997)

APPENDIX 4

Lineage of pedagogy from Baillot
to Marsick and Ysaÿe



APPENDIX 5

Performances undertaken during
Candidature

CD 1

Friday 31 October 2003
Meadowbank Estate winery

1-3	**Wolfgang Amadeus Mozart** (1756-1791)	Sonata for Piano and Violin in D major, K 306
4	**Antonìn Dvorak** (1841-1904)	*Romance* for Violin and Piano in F minor, op.11
5-7	**Ludwig Van Beethoven** (1770-1827)	Sonata for Piano and Violin in G major, op, No.3

David Le Guen – Violin
Leon Stemler – Piano

CD 2

Sunday 8 June 2003
Winter String School
Conservatorium Recital Hall

1-3	**Graeme Koehne** (1956 -)	*Divertissement*
4-5	**Don Kay** (1933-)	*A Tragic Life* String Quartet No.5

University of Tasmania Conservatorium String Quartet#
David Le Guen - Violin
Daniel Wahl - Violin
William Lane - Viola
Christopher Pidcock - Cello
Friday 21 November 2003

Gordon Prize
Conservatorium Recital Hall

6	**Arcangelo Corelli** (1653-1713)	Chamber Sonata op.4 No.2 in G minor
7-8	**Joseph Haydn** (1732-1809)	String Trio Hob V:G1 in G major
9-10	**Arcangelo Corelli** (1653- 1713)	Chamber Sonata op.4 No.4 in D major

Trio LGT
David Le Guen - Violin
Kris Ho – Violin
Penelope Witt - Cello

CD 3

Friday 1 October 2004
Conservatorium Recital Hall

1	**Maurice Ravel** (1875-1937)	*Sonate Posthume* for Violin and Piano (1897)
2-5	**Camille Saint-Saëns** (1835-1921)	Sonata for Violin and Piano op.75 in D minor (1885)
6-8	**Guillaume Lekeu** (1870-1894)	Sonata for Violin and Piano in G major (1892)

David Le Guen – Violin
David Bollard – Piano

CD 4

Friday 12 August 2005
Conservatorium Recital Hall

1-3	**Paul Le Flem** (1881-1984)	Sonata for Violin and Piano in G minor (1905)
4-7	**César Franck** (1822-1890)	Sonata for Violin and Piano in A major (1886)

David Le Guen – Violin
Jen McNamara – Piano

CD 5

Friday 7 April 2006
Conservatorium Recital Hall

1-4	**Jean-Baptiste Dupuits** (1700 - 1760)	Sonata for Violin and Continuo in D Major (1741)
5-7	**Édouard Lalo** (1823 - 1892)	Sonata for Piano and Violin op.12 in D Major (1873)
8-11	**Gabriel Fauré** (1845 - 1924)	Sonata for Violin and Piano op.13 in A major (1876)

David Le Guen – Violin
Karen Smithies – Piano

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